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ABSTRACT

This is the second of two related studies designed to encourage the composition and use of contemporary music for young string players. Expanded techniques to intensify rhythmic training and introduce ensemble skills were effective. Second and third year students learned to play the pieces well and profited from the experience. Although 20th century composers and children are highly compatible, teachers often resist their responsibility to act as the essential intermediary link. The most serious obstacle appears to be reluctance to spend sufficient time on preparation to meet new musical demands. For related document see ED 025 850. (Author/CK)

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Margaret K. Farish

University of Illinois
Urbana, Illinois

September, 1970

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Margaret K. Farish

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SUMMARY

This is the second of two related studies designed to encourage the composition and use of contemporary music for young string players. Compositions written for the first project, A Plan for Developing Performance Materials in the Contemporary Idiom for the Early Stages of String Instruction, were tested in elementary public school classes; difficulties were analyzed; solutions were proposed. Most of the problems encountered were caused by rhythmic and ensemble demands for which children were unprepared. Supplementary materials, intended to resolve these difficulties, were tested, evaluated, revised, and, finally, compiled in a teachers manual included in this report as Appendix A.

Expanded teaching technics to intensify rhythmic training and introduce ensemble skills were effective. Second and third year students learned to play the pieces well and, the project teachers believe, profited from the experience. Children not only showed marked growth in rhythmic, ensemble, and reading skills; they thoroughly enjoyed the music, frequently displaying outright enthusiasm which obviously increased motivation for study and effort.

Although 20th century composers and children are highly compatible, teachers often resist their responsibility to act as the essential intermediary link. The most serious obstacle appears to be reluctance to spend sufficient time on preparation to meet new musical demands. Habitual dependence on limited conventional methods and materials does not lead to the self-reliance needed to teach contemporary music with confidence.

INTRODUCTION

This project was undertaken in the belief that an adequate musical education prepares students for the music of their own time. It is the second of two related studies designed to encourage the composition and use of contemporary music for young string players. Because almost no 20th century music suitable for elementary string students has been published in this country, the goal of the first project (1) was the development of a plan for building repertory. This plan is embodied in the Composers Guide, a technical aid intended to bridge the gap between composer and teacher. Although no restrictions are placed upon choice of structure or idiom, the guide does recommend that composers employ only those instrumental skills commonly taught by conventional methods. Six composers (2), who had agreed to try this approach, wrote a few pieces for children which could be offered for trial by cooperating teachers. Although the project composers gave us attractive, appropriate music, the final report of 1968 ends on a dubious note. Since these conclusions, supported by the results of the initial testing period, led to the project which is the subject of this report, portions are quoted below.

> The ease with which new music was obtained suggests that the absence of a contemporary student repertory is not due to the disinterest of composers. Those who participated in the project were extremely cooperative, expressing vigorous support of our goals.... This phase of the project was more successful than we dared hope. Composers proved willing and able to write for children, receptive to the recommendations in the Guide, and pleased to provide new music for trial. Plainly, they are prepared to meet teachers halfway.
>
> We do not know what the response of string teachers will be when the compositions are offered for trial. However, we have reason to anticipate difficulties. The informal testing program initiated in the course of the project produced negative results. Although this failure is not particularly significant in itself, we believe that the attitude of these teachers is not atypical. Those who use string class methods may not be prepared to present the project compositions. New problems are not entirely due to the innovations

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(1) A Plan for Developing Performance Materials in the Contemporary Idiom for the Early Stages of String Instruction, 1968; ED 025850, ERIC Document Reproduction Service, Bethesda, Maryland.

(2) The project composers, Herbert Bielawa, Ralph Shapey, Seymour Shifrin, Alan Shulman, Halsey Stevens, and Richard Wernick, gave us 23 pieces: 1 for violin solo; 2 for violin and piano; 6 for 2 violins; 10 for violin and cello; 4 for violin, viola, and cello.

> of the 20th century. Standard student materials are not designed to develop the musicianship required for the performance of the new pieces. .... The writer and others concerned with the project believe it is unrealistic to assume that a large number of teachers will be able to use these pieces successfully without assistance....
>
> The project recommends the preparation of a manual for the use of teachers in the testing program, and others who wish to introduce contemporary music to students. Our plar has gained the support of gifted composers, but unless we are equally successful with teachers their music will not be played by the children for whom it was written.

In September, 1968, the project compositions were offered to teachers affiliated with the University of Illinois String Research Project. Although most of these teachers accepted the invitation to participate in a testing program and requested scores for examination, very few reported that they had taught the music to elementary students. Some found a number of the pieces suitable for high school and, in several cases, even college classes. This is a gratifying tribute to the musical worth of the compositions, but it does little to further the purposes of a project concerned with the question of teaching contemporary music to beginners. The pieces were written expressly for children who have studied from one to three years.

Most of the teachers who asked to see the project compositions failed to send in evaluation reports. It could be that this indicates a distaste for paper work but, considering the simplicity of the form supplied, it is likely that one teacher spoke for many when she wrote in May, 1970:

> I have kept the music available all of this time, thinking "next I shall use some of these tunes", but the time never seemed right or the music suitable for the particular teaching experience.

The hesitancy with which experienced and interested teachers approached these pieces led to the implementation of the recommendation made in the 1968 report. A second project, to develop materials to facilitate the use of contemporary music for the early stages of instruction, began in June, 1969. Four specific objectives were stated in the project proposal.

1. To arrange for the trial of new pieces in six public schools.

2. To investigate the needs and problems of teachers and develop a manual for their guidance.

3. To write exercises for students to be used in preparation for the study of contemporary music.

4. To encourage the performance of contemporary music by students, particularly at professional meetings and workshops for music educators.

PROCEDURES

The writer, as principal investigator, assumed the task of preparing supplementary materials to be tested and evaluated by the teacher-consultants. Because the testing period was limited to the school year, 1969-70, I decided to work intensively with a small group of teachers and to concentrate on a few of the more innovative project compositions which would be most likely to present problems.

On May 4, 1969, the Chicago Unit of the American String Teachers Association sponsored a preliminary workshop on the project compositions. A panel of seven teachers familiar with the scores discussed problems encountered, or anticipated. Again, the reluctance of teachers to use contemporary music was evident. All of the panel members had elected to participate in the 1968-69 testing program previously described. All expressed approval of the pieces, yet only three had tried any.

The panel members at the May workshop and most of the other teachers who had returned the questionnaire sent out with the scores commented on rhythmic problems. Since this appeared to be the area of greatest concern, the first supplementary materials, written in the summer of 1969, were an outline of proposed rhythmic training for beginners and preparatory rhythmic studies.

The summer months were devoted, also, to a search for six teacher-consultants willing to participate actively in the work of the project. Past experience had revealed the difficulty of obtaining competent, dependable teachers to test contemporary music. In this project, cooperating teachers would be asked to carry the additional responsibility of evaluating supplementary materials and experimental teaching technics. Three teachers in the Chicago area were invited to join the project with others from Champaign, Illinois, Indianapolis, Indiana, and Bloomington, Indiana. All are experienced, skilled string players and teachers. Before they accepted, I explained the project goals and plan to each, verbally and in writing. Nevertheless, early in the fall, two of the Chicago teachers withdrew, pleading lack of time. They were replaced by others in the vicinity.

We (3) began, in September, by defining our problems. The six project teachers were asked to teach several of the contemporary pieces,

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(3) Here, and in the next section of this report, first person plural refers to those who carried out the work of the project - the principal investigator and the teacher-consultants.

preferably those by Shapey, Shifrin, and Wernick, using their customary methods, and report unusual difficulties. We sought to identify any demands for which the students were unprepared. At the same time, the teachers were given the first supplementary rhythmic materials and asked to try any that appeared suitable for their classes. In November, the project teachers met with me in Chicago to offer reports and recommendations for additional preparatory materials.

Throughout the school year I continued to write supplementary materials and suggest teaching technics which might solve the problems encountered by project teachers. I was guided by their reports, discussions at group meetings in November and March, and consultations with individual teachers when I visited their classes in September, January, February, and April. The character of the written materials was strongly influenced by my observation of students working on the project compositions.

Our final meeting, June 6, 1970, was on the University of Illinois campus in Urbana. The next day we held a public workshop, sponsored by the Illinois Unit of the American String Teachers Association.

RESULTS

Trial of the project compositions

The six teachers who agreed to test the project compositions have much in common. All are well-trained musicians who are themselves string players; all are experienced, successful teachers in public schools located in middle-class suburban or city neighborhoods. These similarities caused me some concern initially. I wanted difference of opinion, not a middle-of-the road consensus. However, our first objective was to get the pieces tested. These teachers were well established in situations where they could carry out the assignment adequately.

As it turned out, only one teacher can be said to have assumed a middle position, approaching the music with reservations while supporting the goals of the project. Three taught the compositions with more enthusiasm and imagination than any project director could rightfully expect. Two did nothing at all.

The project teachers were asked to try at least seven of the 23 pieces. Four of them did more. One taught 17; one taught 12; two each taught 11.

The teachers who failed to test any of the compositions withdrew from the project in February, explaining that they could not find the necessary time. Both have large and flourishing string programs. Considering the brevity of the pieces, one can only assume that these teachers believed the music would prove excessively difficult, or that their customary teaching technics were not appropriate and they would be compelled to spend time preparing themselves for the task. Of course,

these are precisely the questions the project would explore. Apparently, they are ones that not all string teachers are anxious to face.

It may well be that the first step towards contemporary music is the crucial one. Teachers who failed to meet their committments to this project followed the same pattern observed in earlier testing programs. Only rarely was there evidence of a teacher giving up after an honest effort to teach the pieces. In most cases, those who did not finish the job had never started.

The four project teachers who accepted their responsibilities without hesitation approached the music with curiosity, observed results with interest, and ended the year convinced of its value. Asked if they would teach the same pieces again, all said that they would, with two exceptions. The music of one composer was rejected by both teachers who tried it; one piece of another composer was disapproved by one teacher but not by the other three.

At our last meeting, I asked the project teachers if the testing program had proved beneficial to them and their students. Some of the answers follow. Additional comments can be found in the introduction to the teachers manual, Appendix A.

The project was stimulating because the music was new and provocative. It was exciting to me, musically, more than conventional material. The excitement of teachers is reflected in the playing of their students. The youngsters love this music.

New music and having to think about what you are doing instead of following a routine is stimulating, but the most fun of all was the youngsters' reaction to the music. They got the greatest kick out of it. It was a challenge and aroused tremendous interest among the students.

The children worked harder on the project compositions than on their traditional pieces. Contemporary music is more fun. It is their thing and they feel it.

These pieces provide ensemble training. Children have to listen to each other. You can't play your own part alone and then put it with the other and get any satisfaction; you have to start with the whole ensemble concept. I don't know of any other music that provides this experience for students at this level.

One of the virtues of contemporary music for young students is that it helps keep them flexible, mentally and technically. They can approach all music with greater ease because they have learned to adapt to new musical situations. If you stick to 4/4 too long you set a pattern of rigidity that is very hard to break.

This music is magnificently written for children. Each piece presents no more than two or three different technical problems. The kids can play them in an artistic way, in the way they were intended to sound. They have a complete and satisfying musical experience.

Analysis of the project compositions

The project teachers were asked first to identify the major problems presented by the contemporary pieces. At the November meeting they were in agreement; all reported rhythmic and ensemble difficulties. Although no additional problems of equal severity emerged later, other important aspects of the compositions were discussed. The views of the project teachers are summarized below.

1. Rhythm

Few young students are prepared for the demands of the project compositions. Usually, their difficulties are caused not by the nature of the rhythmic figures, which are easily executed when isolated, but by frequent rests at irregular intervals. Passages played without pause rarely cause serious problems, even when there are many changes of meter. If children are to play this music well, they must be given more thorough rhythmic training. Conventional methods do not develop sufficient precision.

2. Pitch

Teachers were surprised to find that atonality and dissonance do not necessarily create intonation problems. At first, a few children tried to change melodic major sevenths to a familiar consonance, but this problem was solved by a few words of reassurance. The children were simply surprised by intervals which they had never played before. Several teachers believe that introduction of the unexpected brought about a general improvement in intonation. Students listen more intently when, as one teacher put it, "the ear doesn't get bored".

3. Structure

With the exception of one piece for solo violin, the project compositions are written for two or more instrumental parts. Virtually no elementary students with less than three years of playing experience have had an apportunity to develop the necessary ensemble skills. The most obvious problems were rhythmic. Children had trouble with entrances; they could not keep two rhythmically diverse parts together; they did not know how to follow the moving voice. As teachers worked for rhythmic accuracy, it became apparent that more than steady counting was required. The children must be taught to listed to the musical whole. Dependable

performance could be achieved only by consciously fitting the parts together, not merely playing them simultaneously.

4. Style

Most of the children responded to the contemporary pieces with interest which frequently developed into outright enthusiasm. Most of the teachers began with the more traditional of the compositions, which they preferred, but discovered that their students did not like these as well as the more "contemporary" ones. The most vigorous and dissonant pieces were the children's favorites.

Shifrin's duet for violin and cello, Play for the Young (4), met with some resistance. One teacher disliked it. One was unenthusiastic but reported that her students "like it much better than I do". A third teacher found one class initially unresponsive to the music, although they became more interested later. You Can't Catch Me (5) by Wernick was "totally meaningless" to one class, but thoroughly enjoyed by the students of another teacher. Although these compositions are in many respects dissimilar, they do have two characteristics in common. Neither has a continuous melody; both are punctuated by frequent rests.

The most serious stylistic problem, encountered by all of the teachers, has nothing to do with 20th century innovations. Students were not prepared to observe dynamics. Although the project composers have taken limited technical and musical experience into account, they do assume that children have a few modest expressive skills which, apparently, conventional teaching methods do not develop. Dynamic changes in the project compositions are simple and well placed. Young students learned to execute them, with considerable help, and greatly enjoyed the result.

5. Instrumental technics

The teachers found the project compositions exceptionally well written for the instruments in the hands of children. The only technical difficulties reported were caused by dynamic changes. In the course of our discussions, teachers often remarked upon the expertise with which the composers handled elementary instrumental technics. They consider these pieces much better suited to the technical capacities of young players than most teaching pieces presently available.

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(4) The score is shown in Appendix B.

(5) Ibid.

Trial of the supplementary materials

The supplementary studies and teaching suggestions prepared for the project teachers were tested, discussed, revised, and, finally, compiled in the manual included in this report as Appendix A. They offer possible solutions to problems likely to be encountered by those who introduce the project compositions to elementary students. Most were written in the course of the testing program, often immediately after observing project classes. I found the spontaneous reactions of the children stimulating and enlightening. Their candid comments were almost as helpful as the suggestions and criticism of their teachers.

1. Rhythmic training

   Experience in project classes suggests that teaching methods and materials commonly used in elementary string classes do not develop the rhythmic precision required for adequate performance of the project compositions. The teachers agree that additional rhythmic training and experience must be provided. Physical actions, particularly those involving the entire body, were found to be extremely helpful.

   To their surprise, teachers discovered that many of their students were not able to distinguish and reproduce the musical pulse. One of the project teachers described her reaction in these words: "I was appalled to find that some of my students who had studied for a year and were, I thought, relatively good rhythmically could not step the pulse and clap (a simple rhythmic pattern). They couldn't even keep a steady pace. The first day I asked them to march I had to help some bodily."

   Rhythmic activities (described in the first section of the manual, Appendix A) brought results. Teachers, delighted with the progress of their project students, began to use them in more advanced classes. They recommend these technics, not only to prepare students for contemporary music, but also as a means of building strong, dependable rhythmic skills.

2. Preparatory exercises

   The second section of the teachers manual bears little resemblance to the one I originally planned. I had expected to offer preparatory materials of two types:
   (1) etudes and short technical exercises to prepare students in advance for unfamiliar problems, and
   (2) studies closely related to specific compositions to help them master difficult passages. I intended to offer teachers a large and varied group of studies from which they could choose those suitable for their individual situations.

In accordance with this plan, I prepared three sets of studies in August and September. One offered a number of rhythmic exercises, teaching suggestions, and etudes designed to prepare children in advance for polyrhythmic passages in Shapey's Dance. One was a set of exercises based on rhythmic patterns in You Can't Catch Me by Wernick. The third was a group of preparatory studies for Wernick's Peter's March which included exercises devised from material extracted from the piece and studies which placed these same problems in different musical settings.

These first sets of studies aroused little interest. None of the project teachers tried any of the polyrhythmic exercises. Only one used the other two sets immediately. (Others tried them later after material written subsequently proved valuable.) Although the teacher who used these studies reported good results at our November meeting, the others continued to ignore them. All four of the teachers who remained within the project for the entire year are open-minded and cooperative. Obviously, something was wrong with the approach. I did not urge them to accept this material but recast it in an entirely different form, described below under Teaching suggestions.

In the spring, when we were evaluating all of the supplementary materials, I asked the project teachers why they had not used the first sets of studies in the fall. One said that she does not use etudes of any kind in elementary classes. Another said that it took too much time to study the material and determine its relation to the music. All seemed to find the polyrhythmic studies confusing because of the number and variety of approaches suggested.

In the teachers manual, Appendix A, some of these preparatory studies can be seen at the end of the sections on You Can't Catch Me (5. Preparatory Studies) and Dance (III: 2 and 3). Studies for Shulman's Duet, written in November, are included also. Other exercises of this type were discarded.

3. Teaching suggestions

After my January visits to project classes I wrote the suggestions for teaching Peter's March which are in Appendix A. This outline offers explicit step-by-step directions for introducing the musical elements of the composition. The teaching method itself prepares students for unfamiliar demands and potential difficulties; procedures are designed to avoid ensemble and reading problems. This approach proved so effective that it changed the direction of the project. Materials written subsequently for A Musical Game of Tag, Dance, Play for

the Young, and Study in Fifths are similar, although instructions are not as detailed. (All of these outlines are in Appendix A.)

The project teachers like the combined rote and reading method suggested for Peter's March. Emphasis on listening to both parts solved ensemble problems; use of the music for passages already learned developed reading skills without slowing technical progress. Children spontaneously memorized music taught in this way, and learned the entire piece, not one half of it. When one teacher asked his students to change parts in a violin duet, he was astonished to discover that most could play the other part at once, without music.

We found that young children become excellent ensemble players when they are given proper training and opportunity. A project teacher reported, "When one part missed a count the other group fell right in with what they did and made the passage come out right. This was one of the most exciting things I have ever seen in ensemble at this age (fifth grade)." Playing scores were more than useful; the students were tremendously interested in them. They enjoyed the opportunity to see and follow all of the parts. We learned that children are capable of mastering simple polyrhythms. Teachers were enthusiastic over suggested technics for teaching two against three (see Appendix A, Dance by Shapey). At the final workshop we observed third and fourth grade students playing these figures with ease, and absolute accuracy.

Most heartening of all were the reports from teachers who had taught the same piece twice, using the teaching suggestions for the second trial. In the words of one, "When I taught (Musical Game of Tag) to a second group this spring, using your ideas, it went three times faster than when I had done it with an older group in the fall. With the seventh graders this business of teaching them to attach the half notes, to hang on to one note until the next one started, was an endless process. This (suggestion for teaching the opening phrase, see Appendix A) worked with the fifth graders like a charm. They didn't seem to even think of it as a problem." Another teacher, who had introduced Play for the Young early in the fall with unsatisfactory results, returned to it later, using the approach shown in the teachers manual. This helped "tremendously". The class which was "not receptive to the music in the fall showed much more interest."

In June, 1970, the project teachers returned a check list showing which supplementary materials were considered to be value and would be used again. The seven outlines in the second section of the teachers manual were given strong

endorsement. One teacher approved all seven; three intend to use six of them in the future. (Each omitted a different set - Duet, or Play for the Young, or Study in Fifths.) The teachers frequently remarked that they saved time by using the teaching suggestions because the problems were analyzed for them.

As the project progressed, I became convinced that the teaching suggestions were effective because they introduced new, or expanded, technics for teaching beginners. Consciously, or unconsciously, most string teachers adopt procedures which are entirely suitable only for tunes of the type found in most published methods and collections for elementary students. They presuppose one continuous melodic line supported by an unobtrusive accompaniment. Most teachers play the melody for and with young students, correcting errors after they occur. If there happens to be a second string part, it is added later. These habitual routines are not adequate for the demands of the ensemble pieces written by the project composers.

The project teachers accepted my view only in part. They agree that the most serious difficulties were caused by ensemble problems, but not all share my belief that virtually every problem encountered was due to training and experience which directed attention solely to one uninterrupted melodic line. Although their first impulse was to introduce each part separately, the teachers found that this treatment could destroy the music. Not until children had grasped the meaning of the whole could they enjoy the compositions and play them correctly.

No one of us doubts that many teachers depend largely upon a system of repetitious drill which may be described as playing through pieces until most members of the class learn them. This method does not work with the contemporary pieces, nor does it produce excellent performances of traditional repertory if used exclusively for any but the first beginning tunes. The project teachers approve the analytical approach which underlies the teaching suggestions, but they do not believe that most teachers are accustomed to using it. One teacher described the difference in this way:

> Your studies begin with the lowest common denominator and get increasingly complex until they are up to what is required in the piece; whereas most people start with the piece and stop when there is trouble. Then they try to do something but they very seldom go back to the lowest denominator; they take the next step down in difficulty. If the kids can't do that, the teacher backs down and makes it more simple. It is the progression from difficult to simple,

> generally, and each time the student has a feeling he has failed, or the teacher thinks he failed. I think this is wasteful of time; I think it is bad psychology for the child. It is an effort to save time but it is not as efficient as starting at the rock bottom the way you do, going from easy to complex. Your way could be called "anticipatory"; you have looked ahead and anticipated what may happen.

Performance of the project compositions

Project compositions were played by students at meetings sponsored by the American String Teachers Association in May, 1969 and June, 1970. Children from project classes in Champaign performed at the June workshop. In March, 1970, young students participating in a demonstration given by Paul Rolland, Director of the University of Illinois String Research Project, played a number of the project pieces before a large audience of teachers at the national convention of the Music Educators National Conference.

The four project teachers included the compositions on school programs. The attitude of the students towards performance of contemporary music is vividly illustrated by the experience of one project class. A young violinist who played a solo by one of the project composers at the state contest was severely criticized by the judge for choosing inferior music. A little later in the year, her classmates were preparing to enter the ensemble contest. The teacher had planned to use a project composition by Ralph Shapey for the event but felt it best to offer the students a choice of repertory, pointing out the possibility of a like response from the judges. The children, who are very fond of Mr. Shapey's music, voted to play it, regardless. In this case, three judges disapproved, but failed to change the opinion of the students. They were merely puzzled by derogatory comments on the quality of the music. One child said, "I thought that judges were not supposed to be biased."

CONCLUSIONS AND RECOMMENDATIONS

Participating teachers established the fact that the project compositions can be taught successfully to second and third year students in public school classes. The writer believes that some can also be taught to first year students, once the teachers are thoroughly familiar with the music and have developed effective methods of presentation. Most of the children liked the pieces and played them well. The teachers agree that the compositions provide excellent musical and technical training; they reported marked growth of rhythmic, ensemble, and reading skills. Equally important, the music captured the imagination of the children, particularly those considered by their teachers to be the most gifted, stimulating interest in the string program and providing additional motivation for effort.

The project teachers are probably far better equipped to teach contemporary music than most members of the profession. They are mature, experienced, well-trained, and genuinely interested in new music. Yet they found it necessary to intensify rhythmic training in project classes and to develop technics for building ensemble skills. It is reasonable to assume that most string teachers will have to expand their customary procedures in like manner. The teachers manual is offered to assist them.

At our final public workshop in June, a member of the audience suggested that publishers do not offer contemporary music for string students because teachers do not want it. Another string teacher replied that we avoid 20th century music because "we are not really sure how to teach it". The writer agrees. Composers are willing to write suitable music; children are eager to play it; publishers are happy to sell it. We do not have an adequate repertory because teachers are not prepared to deal with it. They are, I believe, victims of their own training. Our profession is dominated by a long-established authoritarian tradition which discourages adventurous and experimental attitudes. In a recent article (6), Harris Danziger described it succinctly: "It says to the child: 'See and hear that great artist play that masterpiece. Let us try to play like him.'"

This approach leads to emphasis upon teaching technics which will enable the performer to acquire defined instrumental skills. The string teacher trained in this way is not encouraged to search for solutions to musical problems; apparently, it is assumed that he will never be called upon to do so. Those who are preoccupied with the music of the past tend to equate a particular set of performing skills with the art of string playing itself, just as many identify certain traditional compositional practices with musical meaning. (Those who reject 20th century music frequently say it is not "real music".) Thus, conventional systems for teaching children to play a group of repetitious, limited tunes are described as violin methods. Many appear to accept this label as the literal truth. Proceeding on the assumption that his primary task is the development of instrumental technics, the elementary string teacher accepts, as a means to this end, a teaching repertory ruthlessly pruned to fit a rigid pedagogical scheme. It is no wonder that he is bewildered when he is asked to reverse the process by devising teaching methods to meet new musical demands. If we are to teach the music of this century and prepare our students to play and teach the music of the next, we must value the curious musical mind as much as the skilled hands.

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(6) Harris Danziger: Our Teachers May Be in Another World; Music Educators Journal, October, 1969.

I recommend that those who train string teachers consider means for fostering three attributes. We need teachers who are:

1. Inventive

   Too many string teachers expect some one else to supply a foolproof system, to provide all the answers. Only a few analyze their own problems and devise their own solutions. Reverence for authority and reluctance to attempt the unexplored (and, therefore, unapproved) are so marked that one can only assume that these characteristics are as assiduously cultivated as an acute sense of pitch. Timidity and inflexibility are today under attack in all the arts. A bracing plunge into the restless world of the avant-garde is precisely what is needed to shake string players from the doldrums of excessive caution.

2. Knowledgeable

   String players have inherited a glorious literature and a formidable number of complex performing skills, enough to keep anyone occupied for a lifetime. Perhaps this is one reason we tend to concentrate on a narrow segment of musical culture. If we had a broader view of musical history and a greater knowledge of other cultures, past and present, we might be better prepared to accept the diversity of our living composers.

   It would be helpful, also, if teachers had a more sophisticated view of our standard 18th and 19th century repertory. Tonality, meter, and the melodic theme are treated as if they were primordial elements which require no explanation. It is true that most gain some understanding of these phenomena through osmosis, but students should be allowed to study music as well as practice notes. Experience in project classes has shown that children are both perceptive and curious about the materials of musical construction.

   At the college level the problem is acute. By neglecting to teach analysis as an essential discipline, we imply that the player need not understand music if he understands his instrument. We ignore the relationship between instrumental technics and the literature they serve, and allow the inexperienced to assume that a body of skills which has gone through countless metamorphoses in the past 300 years is now fixed in a permanent form. The string teacher needs the analytical

tools of study which illumine the musical purposes of performing technics and offer a means of approach to all forms of the art, old and new.

3. Self-reliant

Teachers who are unable or unwilling to attempt a piece of music they have never heard reflect discredit upon our educational system. Unfortunately, there are many who fear to act without an example to follow. Even the simple project compositions can intimidate them. Those who have some confidence in their own powers of invention and are accustomed to examining music with the mind, as well as the fingers, should not find themselves in this predicament. We urgently need more teachers who can think for themselves.

For four years I have been associated with research projects introducing new teaching methods and literature. Our most serious obstacle has been the reluctance of participating teachers to spend an adequate amount of time studying the material. I believe that this is due, in large part, to professional attitudes and goals which lead string teachers to adopt work programs that do not allow sufficient time for class preparation. Obviously, those who commit every hour of the day to scheduled activities cannot easily find an opportunity to explore unfamiliar ideas and music. If they do make the attempt, teachers not accustomed to analyzing scores and anticipating teaching problems find, when suddenly faced with the necessity of planning the presentation of contemporary music, that the process is excessively demanding. If we want the art of string playing to continue to flourish as a living art, we must have teachers who are musicians, not merely technicians, and who are, by virtue of knowledge and experience, prepared to confidently welcome the new.

9-E-082

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APPENDIX A

TEACHING CONTEMPORARY MUSIC TO CHILDREN

A Manual for String Teachers

Margaret K. Farish

University of Illinois
Urbana, Illinois

September, 1970

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The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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PREFACE

This manual is based upon materials prepared for the University of Illinois project, Development and Trial of Techniques for Teaching Contemporary Music to Young String Students. Shaped by the experience and recommendations of participating teachers, it has gone through several metamorphoses, emerging in a form not wholly anticipated. I gratefully acknowledge the valuable and generous contributions of the project teachers - Marjorie Hoffer, Paroda Toms, Margaret Warner, and Edward Wilcox.

For the section on building rhythmic skills, I have drawn upon a number of sources. Those familiar with the work of Kodaly, Orff, and Dalcroze will recognize their influence. I am most deeply indebted, however, to the theories and practices of Paul Rolland, a man skilled in the arts of music and friendship. His advice, encouragement, and support were, in truth, indispensable.

Evanston, Illinois
August 23, 1970

Margaret K. Farish

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INTRODUCTION

Children recognize 20th century music as their own. They need not be persuaded to accept it, nor urged to appreciate it. The living composer can speak directly to them. It is the teacher, not the student, who may need the assistance of a translator. Many live in a 19th century musical world, bounded by tonality, strict meter, the triad, and uninterrupted melody. Inflexible training for a limited repertory has produced a bias which will continue to be handed on unless the teacher makes a deliberate effort to broaden his own view and expand his teaching procedures. The young child responds spontaneously to art, but he must learn to practice it. Those who acknowledge his right to play the music of his time must help him acquire appropriate technical and musical skills. The best way to accomplish this is to teach the music of the present, as well as that of the past, from the beginning.

Unfortunately, even those eager to teach new music may be thwarted by practical problems. Virtually no American composers have written and published pieces for beginning string students. For this reason, the goal of the first University of Illinois research project on contemporary string music was a plan for building a student repertory. A guide, which provides information on elementary string technics and teaching methods, was prepared for a group of composers who had agreed to write some sample pieces for trial.

The Composers Guide is more than a technical aid. It is an attempt to resolve the impasse that exists between traditional teachers and experimental composers. Because writers and editors of educational materials have largely ignored the changes in compositional practices that have taken place in this century, string teachers have a staggering number of innovations to assimilate. Composers were asked to take this time lag into account and to reduce the problems of teaching an unfamiliar idiom by writing pieces which employ only those instrumental skills customarily taught to elementary students. It was hoped that this approach, by eliminating the need for a radical change of method, would enable teachers to accommodate new forms of musical expression without difficulty.

The project composers proved to be cooperative and resourceful. They not only accepted the limitations imposed by current pedagogical procedures; they adapted conventional technics to their own purposes with considerable ingenuity. In 1968, 23 new compositions for stringed instruments, all written expressly for children who have studied from one to three years, were ready for testing.

For more than a year, the project compositions were available to teachers associated with the University of Illinois String Research Project. The initial response was encouraging. Most of the Illinois

teachers were interested and, as the word spread, requests for music came from every section of the country. But it soon became apparent that interest does not necessarily lead to action. All too often, the compositions remained on the studio shelf. Teachers admitted, with some embarrassment, that they never seemed to find the right time to try them. Almost as frustrating, evaluation reports from those who had used the pieces showed that, in most cases, they were given to older students. Since everyone agreed that the instrumental technics involved are commonly acquired in the first two years of study, it was obvious that reluctance to teach the music to young students was not due to technical difficulties. A second project was initiated in 1969 to determine the nature of the problem and propose a solution.

The small group of string teachers invited to work intensively in the second project were asked first if their elementary students were prepared to meet the demands of the project compositions. After a brief testing period, they offered similar reports. Students had considerable difficulty with rhythm. Change of meter was no problem, but frequent rests at irregular intervals gave trouble. Closely related were difficulties caused by the movement of two or more independent parts. Accustomed to homophonic music, children did not have sufficient rhythmic strength for ensemble playing. They were unprepared, also, for change of dynamics and tempo. On the other hand, teachers were pleasantly surprised to find that atonality and dissonance rarely disturb the young. No unusual intonation problems were reported.

The relationship between the difficulties encountered in project classes and standard teaching materials is plain. The musical inadequacies of young players faithfully reflect the limitations of the conventional student repertory. To build previously neglected skills, supplementary studies were prepared and a variety of rhythmic technics explored. Although many of these proved effective, ensemble problems persisted. Efforts to resolve them led to focusing attention on teaching procedures. As the project progressed, it became evident that teachers, as well as students, are molded by pedagogical methods. Dependent, of necessity, upon readily available, published material, most string teachers have nothing but solo tunes for beginners. There is neither reason nor opportunity to develop ensemble skills until students are ready to join an orchestra. Even then, requirements are minimal.

Most of the project compositions are for two or three stringed instruments. They resemble chamber music, rather than orchestral music. Each player must be able to maintain a rhythmically independent part and yet adjust to the others; each must hear the music whole. To develop musicianship of this order in the first years of study, teachers cannot rely solely on common practices which are designed to teach one isolated melodic line. Like those who have adopted the "new math", they must extract the essence of fine ensemble playing and present it in an appropriate form.

The teaching technics devised for this purpose in the project are described in the two sections of this manual. The first outlines a system of rhythmic training to provide an adequate foundation. The second

contains suggestions for teaching seven of the project compositions. Although a number of different approaches are included, many others are possible. It is hoped that these examples will encourage teachers to turn to the music itself and draw upon their own powers of invention.

The project teachers were compensated for their problem-solving assignment by the enthusiasm of their students and a number of beneficial results, some totally unforeseen. In their own words:

> The youngsters that studied the project ensemble pieces have come out playing orchestral music with an ease that I would never have believed possible in view of my own past teaching experience.
>
> The older children without this (project) experience cannot begin to read music that the fifth graders can read now.
>
> (Referring to a performance of Shapey's Dance in which both elementary and junior high school students participated), The younger kids had a lot more (rhythmic) training because they were totally involved with the project, and they did better rhythmically. The junior high students were the ones who made bad entrances.
>
> Even if we hadn't played (a project composition) for three or four weeks, the children remembered every detail of the dynamics. I have never before in my life been able to get a bunch of little kids to remember specifically how we planned the phrasing.
>
> I didn't think that I got bored with "Twinkle, Twinkle" but the project pieces sparked something in me.
>
> It takes me ten times longer to get that piece (Bach minuet) across to these children than the project pieces which look much more complicated. I can't get them to work on it as hard.
>
> My students find the music exciting.
>
> This is their thing.
>
> The children love it.

I BUILDING RHYTHMIC SKILLS

Rhythm is ordered movement - Plato

The rhythmic training of children begins long before they enter the music classroom. Basic physical skills, such as walking and talking, require rhythmic control. The task of the music teacher is to relate rhythmic experience to musical performance, to teach children to order the movement of sounds as they have learned to order the movements of their bodies. To accomplish this naturally and effectively, musical rhythmic concepts should be taught through physical actions. It is best to begin with large movements involving the whole body before asking for smaller and more precise motions with the fingers and bow arm.

1. The Pulse

Conscious control of duration begins with the recognition of the musical pulse, a unit of measurement appropriate for most 20th century music, as well as that of earlier periods. The child develops a feeling for the pulse by listening and moving to music, not by reading rhythmic symbols. Premature emphasis on notation may lead to serious misconceptions.

A. Moving to the pulse

Begin by asking the children to march to a tune in which all notes are of equal length. At first it is best to sing or use a recording so that you can march with the students. If you cannot find a tune in which notes and pulse coincide, clap or tap the pulse as the music begins. You can help children who have difficulty by walking beside them. Do not tell students to watch you because this will encourage them to use their eyes rather than their ears.

When students are able to find the pulse for themselves, use music of somewhat greater rhythmic complexity, but be careful to choose compositions which set a brisk walking tempo. Above all, teach children to move freely; they must not shuffle or hold themselves stiffly. Lively, gay music will encourage relaxed movements. If the music is attractive, children will respond, often by spontaneously improvising dance steps.

When string instruction is started at the fourth or fifth grade level, the teacher often assumes that the class has already learned to move to the musical pulse. This is rarely the case. It is true that marching is a common activity in kindergarten and the primary grades, but, all too often, children walk at any convenient pace regardless of the pulse. In schools where teachers of pre-instrumental music classes use the Orff or the Kodaly method, children should be thoroughly familiar with fundamental rhythmic concepts. Unfortunately, those who claim to teach these systems may be offering merely an abbreviated and superficial adaptation. The string teacher should check results himself. The ability to identify the pulse is an essential musical skill. It must not be taken for granted.

B. Playing on the pulse

After children have learned to walk to the pulse, they may step in place. The teacher can play tunes customarily taught to first-year classes while the students step and pluck an open string on the pulse (1). In this way, students become familiar with the music they will soon play and develop manual dexterity as they gain rhythmic control.

Actions on the pulse may be combined with other technics for developing instrumental skills, such as tapping on the fingerboard and practicing shifting motions (2). The inventive teacher can find many ways to incorporate rhythmic training into technical routines.

2. Melodic Rhythm

Many teachers use rote technics to develop rhythmic sensitivity. Repeating short figures in imitation of the teacher and playing word rhythms are common and useful devices for this purpose. It is easy to go a step further and teach children to reproduce the entire rhythmic pattern of a short melody. This helps them

---

(1) Left hand pizzicato with the third or fourth finger on the lower strings helps to establish correct hand position. This is one of the action studies devised by Paul Rolland for the University of Illinois String Research Project.

(2) Tapping and rhythmic shifting motions (shuttle game), also recommended by Paul Rolland, are described in detail in his manual, Establishing the Violin Hold. (Teaching of Action in String Playing, University of Illinois, Urbana, Illinois.)

to distinguish between the movement of the melody, which may contain sounds of varying length, and the underlying, regular musical pulse.

A. Clapping the rhythm of the melody

Choose a short tune with notes of two or three different time values, preferably one which the class will soon learn to play. Clap the rhythm while singing the melody. Most children will be able to do this with you immediately, but a few may clap the pulse or the dominant rhythmic pattern. Do not go on until each child understands that he is expected to clap on every sound. Confusion on this point will cause real difficulty later. After this, the teacher may play tunes while the children sing and clap. A separate bow should be taken on each note so that the bowing and rhythmic patterns coincide.

B. Bowing the rhythm of the melody

The single bow stroke is kinesthetically, aurally, and visually the perfect means for teaching duration. By playing melodic rhythm on an open string, the beginner can experience the difference between long and short tones.

Shadow bowing, another technic invented by Paul Rolland, gives valuable rhythmic training while developing elementary bowing skills. The child places the bow on his left shoulder and moves it rhythmically, imitating the teacher as he plays melodies. Again, the teacher should take a separate stroke on each note. Later, shadow bowing may be done with recordings of music to be learned.

3. The Pulse and Melodic Rhythm

The procedures which have been described teach rhythmic elements through action. By this time, most children will have arrived at working definitions of their own. The teacher can now put their knowledge into words by discussing characteristics of the pulse (regular, steady, even) and melodic rhythm (long and short sounds, fast and slow bow strokes).

A. Clapping the rhythm of the melody while stepping to the pulse.

Every music student should master this rhythmic technic. It will make the distinction between the pulse and melodic rhythm absolutely clear, provide preparation for ensemble music in which diverse rhythmic patterns must be synchronized, and establish a practice method for future rhythmic problems, such as subdivisions of the beat and polyrhythm.

It is wise to begin by directing students to march while singing and clapping the rhythm of a familiar tune. At first, children often find it difficult to perform two different rhythmic actions simultaneously. Walking usually helps them maintain a steady pulse. After they have become adept, the class may step in place while clapping.

New tunes can be introduced in this way. Young children may listen more intently while the teacher plays if they are asked to participate. They will enjoy the activity; they will learn the rhythmic patterns; they will become accustomed to keeping a steady tempo.

A word of caution should be added for those who have not used these teaching technics. Children must move freely; stiff, jerky movements do more harm than good. Encourage students to make large motions which involve the entire body, especially at first. When stepping in place, a tense student may lift his feet only an inch or two while holding his body rigid. To help him relax, suggest swaying while shifting his weight from one foot to another, or increase the tempo and get him jogging. Clapping, also, must be watched. Do not let students timidly tap their hands together; show them how to swing their arms. Children thoroughly enjoy rhythmic activities when they perform them with vigor and zest.

B. Playing melodies with the pulse

Although it is possible to step to the pulse and play at the same time, this technic should be used sparingly. It is useful when teaching a piece which presents new rhythmic problems, but, if continued for long, it can interfere with bowing and distort performance. Usually, it is better to ask one member of the class to supply the pulse while others play the melody. Children can provide an audible pulse by stepping, clapping, plucking an open string, playing an appropriate ostinato, or striking a percussion instrument. Although all these devices should be used to maintain interest and prevent dependence upon any one, small percussion instruments, such as wood block and hand drum, are most useful and most attractive to children. Students who have difficulty giving an even pulse should step as they play.

C. Learning ensemble technics

Students who play with the pulse have taken the first step in ensemble playing - listening and adjusting to another part. When they are given the responsibility of maintaining a steady pulse, they learn rhythmic control. If they are

allowed to set the tempo for music that is relatively familiar, they will learn another important musical skill. One child may start the piece by playing a given number of beats before the melody begins. He will quickly learn that he must set a good tempo if the others cannot adjust to the speed he has chosen. Those playing the melody will learn to enter with precision, on the fourth tone of the wood block, for example, and to listen for the tempo of the pulse.

With percussion to control the tempo, even beginners can play without the active participation of the teacher. This rhythmic self-sufficiency is a boon to the class teacher. Freed from the necessity of constantly counting or playing to keep students together, he is able to listen more carefully, observe more acutely, and offer help to individuals.

Students trained in this way are soon able to perform ensemble music. Once a piece has been mastered and the tempo established, preparatory beats may be omitted. Even young children can learn to start the group by giving an up-beat with the violin. In easy ensemble music the pulse, or a regular subdivision, is likely to be heard in one part or another most of the time. Students who have practiced with a percussive pulse are prepared to listen to the moving voice. Eventually, the audible pulse is supplanted by the inaudible rhythmic control of a musical mind.

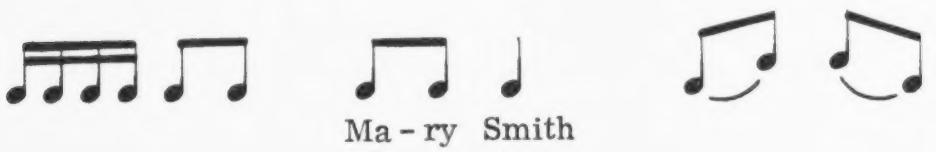
4. Rhythmic Notation

All of the rhythmic technics described in the preceding pages should be taught by rote. Unless a child can hear and feel the relationship between the pulse and the melodic motion, he cannot grasp the musical meaning of rhythmic symbols. Many students have driven their teachers to despair by explaining relative note values accurately and playing them inaccurately. Rhythm is not musical arithmetic.

This does not mean that it is necessary or desirable to delay instruction in rhythmic notation for long. The teacher is not forced to choose between rote and reading methods; he may combine them. Children who are being taught to play by rote can be shown how the patterns they have learned are written. Printed music need not be used until students have become familiar enough with simple notation and have gained sufficient technical skill to read with a degree of fluency. Those who wish to use this approach will be well advised to begin with the study of rhythmic notation. String players have little difficulty learning the notes of the single staff. The reading problems of elementary students are nearly always rhythmic.

A. Reading rhythmic patterns

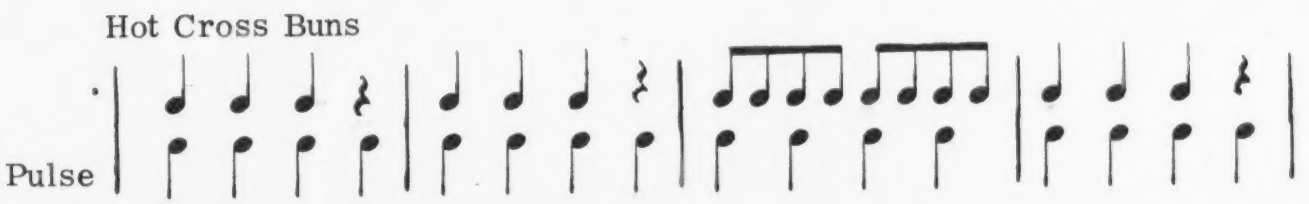
Those who teach beginners frequently use short rhythmic patterns to develop bowing technics. Any figure being practiced may be written on the board.



Notation can first be presented as illustration, a picture of sound. There is no need to offer detailed explanations at once. By watching the notes as they play, children will come to associate rhythmic symbols with patterns of sound and motion.

B. Reading rhythmic notation

After children have become familiar with the appearance of rhythmic notation, instruction in reading may begin. Write the rhythmic notation for a short piece which the children have learned to play. Show the pulse below.



While some members of the class play the tune, others can supply the pulse. Point to the notes of the melody as they are played. Now ask all of the children to clap the top line while stepping the pulse. Teach the names of the notes and rest. Students will see that two eighth notes last as long as a quarter note, and that a quarter rest is as long as a quarter note.

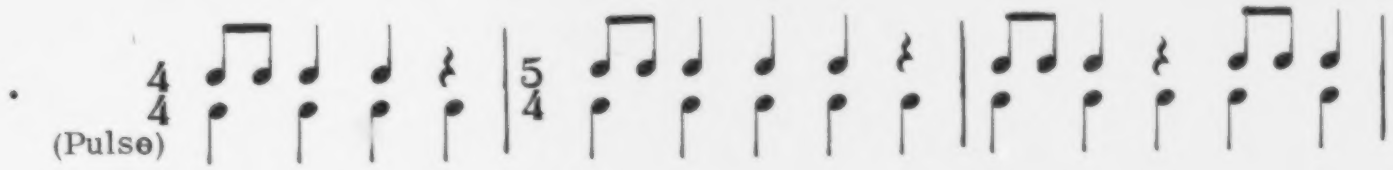
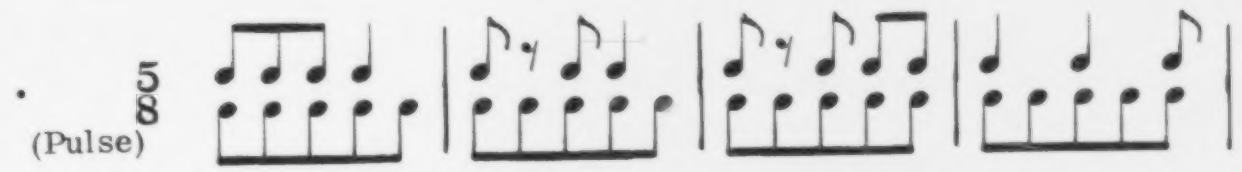
By continuing to show notation for the tunes and patterns the children have learned to play, you can gradually teach elementary rhythmic notation. When the meter signature is added, avoid misleading definitions. The top number does not always show the number of beats in a measure, nor does the lower number invariably give the note value of the pulse. The meter signature does indicate the number of notes of the given value which can occur in one measure. (In 6/8 each measure can hold six eighth notes, or notes and rests that last as long as six eighth notes. Usually, the dotted eighth is the pulse.)

5. 20th Century Rhythmic Practices

Unfortunately, most music arranged or written for beginning string students provides extremely limited rhythmic experience. It not only fails to prepare for the music of the 20th century; it does little to develop skills adequate for the demands of 18th and 19th century composers. The teacher who wants to give his students thorough rhythmic training is forced to improvise his own material, or compile it from scattered sources. The University of Illinois project compositions are ideally suited to this purpose, but there are not enough pieces for any one level of advancement to completely meet the need.

A. Playing studies with the pulse

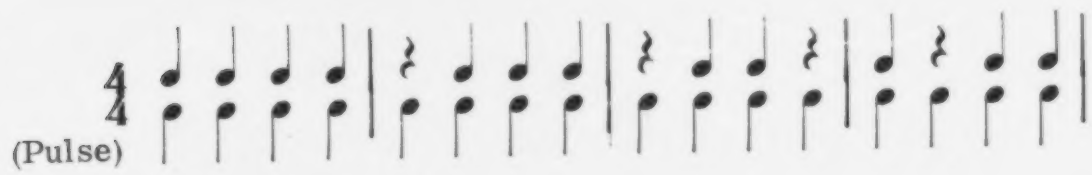
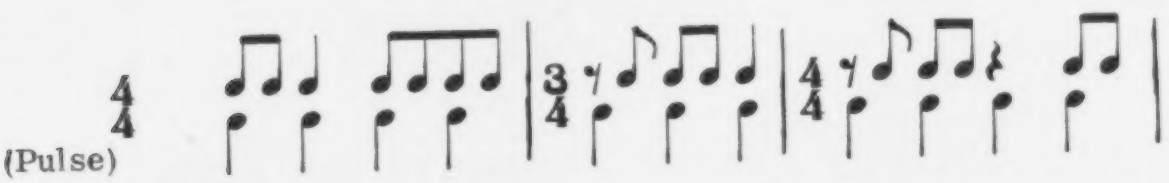
To play contemporary music without excessive drill, students must be accustomed to observing rests at irregular intervals, and they should be familiar with changing meters, the eighth note pulse, and asymmetrical figures and phrases.

Short studies to introduce these practices may be written on the board, for example:

Exercises of this type can be played on open strings. They should also be performed without the instrument so that each child can physically feel the pulse and the pattern simultaneously. Children may step to the pulse and clap the rhythm, or they may chant the rhythm on a neutral syllable while stepping or clapping the pulse. Chanting, rather than clapping, should be used for studies which contain longer note values because the sound can be sustained. Percussion instruments on one or both parts add color and develop precision. There are many other possibilities. Teachers and students can improvise appropriate actions, or borrow from the Dalcroze system of eurhythmics.

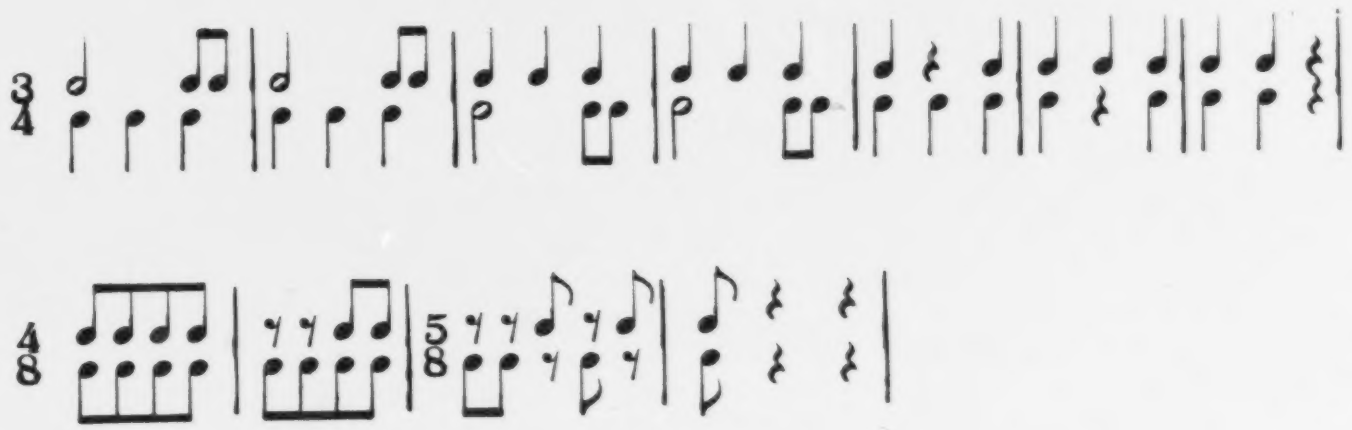
B. Playing without an audible pulse

The most commonly neglected rhythmic element is the rest. The student who has been raised on a diet of folk tunes knows it only as a breath pause, if, in fact, he is aware of it at all. Unless measured silence is taught as a basic rhythmic component, as important and eloquent as the sounds that surround it, students will be ill prepared for ensemble music of any subtlety and totally unprepared for the music of 20th century composers.

The studies previously described teach children to observe rests by watching and listening to the pulse. Having established the principle that the rest must be felt as musical motion, students may be asked to play without the support of an audible pulse. At first, the rest should be expressed in action; the student should speak or gesture. He may say "rest", or move in a manner appropriate to the music being played. Both tempo and bowing style should be taken into account. Possibilities include stamping, bending the knees, flexing the bow hand, and, most natural of all, drawing a breath. Actions on rests should continue until the student measures rests as easily as notes. He must never be allowed to come to a halt as if the music had temporarily stopped. In the words of Kodaly, he must recognize the rest as a "rhythmical reality".

Rhythmic studies may be practiced with the pulse, as before, and repeated without it. The written pulse below will be helpful in both cases.



C. Reading two-part rhythmic studies

Rhythmic exercises over a pulse lead naturally to two-part ensemble studies. At first, the pulse can be shifted back and forth from one part to another, as in the following examples.

As children progress, ensemble studies can be derived from music to be performed. Students should always work from a playing score which shows both parts. Examples of rhythmic preparation for passages in the project compositions will be found in the second section of this manual.

6. Time-saving Methods

Most of us teach with one eye on the clock. Limited to brief, inflexible lesson periods frequently interrupted by holidays, field trips, epidemics, broken strings, misplaced bows, and other all too familiar occupational hazards, the string teacher has his own battles with duration. When weighing new literature and teaching technics against his accustomed methods, his first question is: Will it take more time?

In the best of musical worlds, the question would be irrelevant. Nothing that serves our purpose, that contributes to understanding and skill, that leads to delight in the practice of the art could possibly take too much time. But, in fact, many teachers try to make the best of a world not overly concerned with the ideal musical education. String teachers are hired to teach children how to play instruments. Does this system of rhythmic training offer practical help? Is it necessary? Does it take too much time?

It is impossible to give one unequivocal answer. It depends upon the individual teacher's methods, purposes, and system

of keeping accounts. Minutes spent establishing a solid rhythmic foundation the first year should be returned as hours saved in more advanced classes. Students who have clear rhythmic concepts, who have dependable technics for measuring duration, who associate written symbols with sound and motion should not need the repetitive drill that can slow the progress of intermediate classes. Nothing is more wasteful, and tedious, than repeated corrections of the same error. If, for example, a student cannot be depended upon to hold a note for a beat and a half, he does not know how to subdivide the pulse. Either he must be taught this technic, or he must be helped each time the pattern appears in unfamiliar music until, hopefully, he discerns for himself the rhythmic principle involved.

The procedures outlined in this manual train students to play together by listening and adjusting to the movement of another part. Following the tempo set by the pulse prepares students to follow the pulse indicated by the conductor. Learning to play two-part studies by watching and listening to both parts brings awareness of vertical, as well as horizontal, relationships. Surely, these children will not perform a duet as if it were a contest between soloists. They have glimpsed the essence of fine ensemble playing - a sense of the whole.

The teacher who is persuaded that thorough rhythmic training will pay off in the long run still must find time to build rhythmic skills without neglecting others of equal importance. Although each must solve the problem in his own way, a few suggestions may be helpful.

A. Getting started

Start at the earliest possible moment, preferably the first lesson. Rhythmic activities provide welcome relief from initial attempts to handle the instrument. The sound of lively music for marching will be equally welcome. The teacher may accomplish a dual purpose by playing pieces the children themselves will perform later in the year. Active participation through singing, marching, and clapping offers better preparation than passive listening. All music in the beginning repertory can be introduced in this manner.

The beginner tires easily. Rudimentary instrumental technics are best practiced frequently, but briefly. The large movements recommended for early rhythmic training provide a change of pace which will relax the child and return him to his instrument refreshed. In the first weeks of study, a portion of each lesson can be spent in rhythmic activity without impeding

the development of instrumental skills. It is wise to take advantage of this opportunity to carefully establish basic concepts. The child who can distinguish the pulse from melodic rhythm and can express both in physical movement needs only a word of direction for subsequent rhythmic studies.

B. Doing two things at once

Dependable rhythmic skills are developed by practice and, once acquired, must be used if they are to remain viable. This does not mean that the teacher must continue to set aside a block of time to be used exclusively for rhythmic training. In the beginning, and on rare occasions thereafter, this is necessary, but most of the time rhythmic training can be correlated with other instructional goals.

In elementary classes, rhythmic activities with music can prepare students for new pieces and can be incorporated into practice routines. As suggested earlier, students may be assigned different roles. While one plays the tune, others may clap the rhythm or give the pulse on a percussion instrument. This is truly a time-saving device for the class teacher because it enables him to listen to individuals without condemning the others to inactivity. Later, familiar actions are helpful when new or difficult rhythmic patterns are encountered in repertory.

C. Using efficient tools

Very little special equipment is needed for the training under discussion. Small percussion instruments, such as hand drum, wood block, and triangle, are inexpensive and easily obtained. Most schools have them on hand. Percussion adds color, variety, and precision. The sharp, clear sound can be heard without difficulty even when a large group is playing. Students who rebel if asked to play a pizzicato ostinato for long will fight for a chance to play the pulse on the wood block. Children and percussion seem to have a natural affinity.

One extra-musical object is essential - a blackboard. Beginners are more likely to maintain a good playing position if asked to read from the board, rather than music on a stand. It takes only a moment to write a short study in rhythmic notation. Since a staff is not needed, the exercise does not have to be repeated in several clefs for a heterogeneous class. To make a study more difficult, the teacher need only revise a portion. As students watch him erase several notes and substitute others, they learn a great deal about note values. Soon the class may be given problems, asked to name one note which can be substituted for

two, for example. This can lead to composition of exercises by the students themselves. One child might write the rhythmic study for the day while the teacher and class work on repertory. Or several students may collaborate on notation written to specification, for example: two measures of 9/8 using three different kinds of notes, two different rests, and one tie. This gives the teacher a few uninterrupted minutes with the two violinists who have not yet learned where the finger is placed for F natural. The old-fashioned blackboard is almost as useful as the wheel. Any music teacher who cannot get one for his classroom should look for a new job.

The most effective time-saving device is an inventive mind. Teachers willing to experiment with technics proposed by others usually find ways to improve upon them. It is hoped that those who read this manual will find it useful, but much more will be accomplished if the suggestions prove to be provocative as well.

II TEACHING THE PROJECT COMPOSITIONS

Scores of the music under discussion will be found in Appendix B.

Suggestions for teaching seven of the project compositions are given in this section. No attempt has been made to establish definitive procedures. On the contrary, a number of different approaches are described. Varied in scope and content, they range from step-by-step instructions for teachers to preparatory etudes for practice assignments. Each outline for a particular piece illustrates only one of several possibilities. In most cases, recommendations for teaching one composition are applicable to the others. Explicit directions are given to clarify procedures described, not to limit choice.

All of the suggestions are intended to identify and propose solutions for problems not ordinarily encountered at this level of advancement. The many other factors involved in teaching any composition successfully are not under consideration here. Emphasis is placed upon technics to develop ensemble skills, not simply to train children to play together rhythmically, but to foster musical understanding. By writing expressly for children, the project composers have given them music which is technically, musically, and emotionally within their powers. If they are adequately prepared, students will be able to fully realize the composer's intent and become, in fact, youthful musicians.

PETER'S MARCH by Richard Wernick

Excerpts from Peter's March are reprinted by permission of Richard Wernick, copyright owner; copyrighted 1968. The complete score will be found in Appendix B.

Young violinists will gain rhythmic strength and understanding through the study of this lively music. The forthright march rhythm, always attractive to children, emphasizes the need for precision; the solid pulse provides a tool for achieving it.

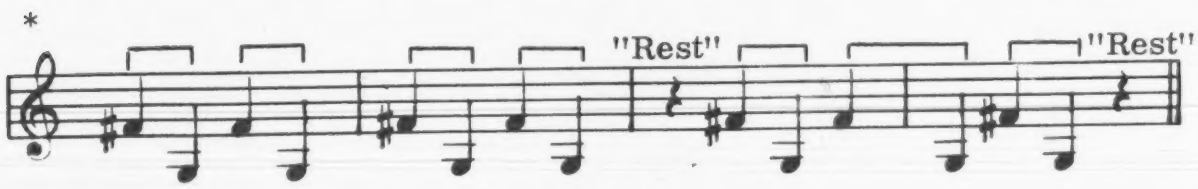
Only the most rudimentary instrumental skills are required. All bow strokes are detached. In string crossing and double-note passages at least one note is an open string. The fingers of the left hand are placed in the same position on each string. A beginner who has learned half a dozen simple folk tunes has acquired these technics.

The suggestions that follow are based on the combined rote and reading approach described in the preceding section on rhythmic training. Although it is possible to teach the piece entirely by rote, directions for using music are given to illustrate the application of this method to the teaching of a specific composition.

TEACHING SUGGESTIONS

Section I, measures 1-6

1. Teach by rote the opening two-note figure. Tell students to play it 4 times (8 notes), rest for one pulse, then repeat 3 times and rest. Students should say "rest" at appropriate times.



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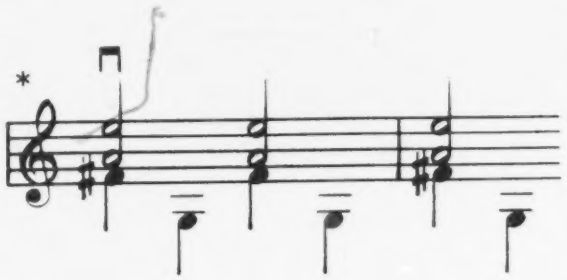
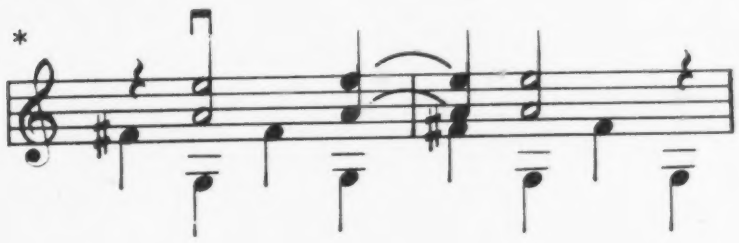
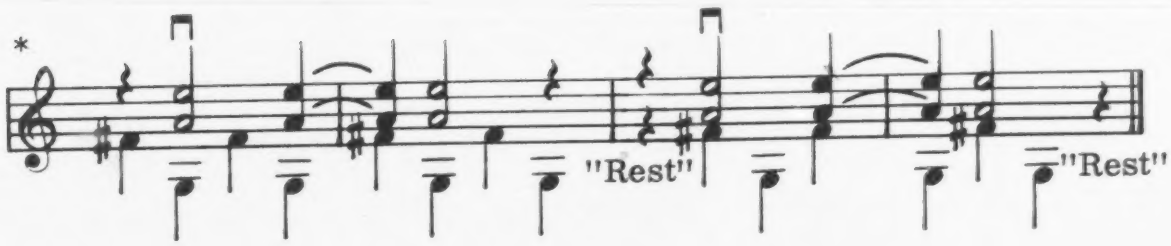
* Musical examples marked * are for the teacher. They should not be written for the students.

2. Divide the class. Ask the first violins to play open E and A, as double-notes, 3 times. Each double-note, or bow stroke, lasts as long as one complete figure in the lower part (2 notes).

Teach by rote:

A. Both parts start at the same time. The second violin plays 3 complete figures.

B. The first violin begins on the second note of the lower part. The second violin plays 4 complete figures.

3. Combine 2B and 2A. The second violins should count as in step 1 and should say "rest". First violins begin the first phrase on the second note of the lower part; the second phrase starts after the spoken "rest".

4. Give students the music and help them find the passage they have learned (measures 3-6). Tell them to look at the music while they play exactly as they did before.

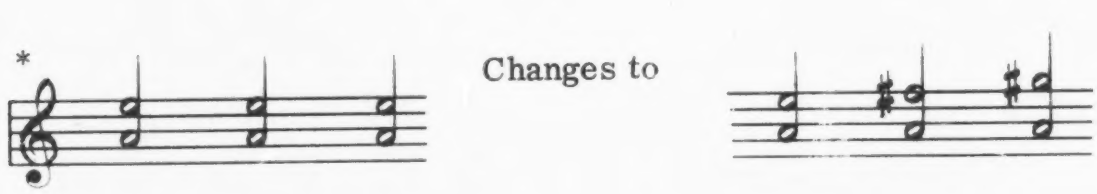
   A. Second violins say "rest" on the first beat of measure 5 and the last beat of measure 6, as in step 3.

   B. Students think "rest", but do not say it aloud. Drawing a breath on the rest is a good substitute for speaking.

5. Ask the class to play the first 6 measures, looking at the music. The second violins begin, playing 4 figures alone. The first violins should watch the music for the first two measures and count the figures in order to enter at the right time. (Students in project classes used playing scores which show both parts.)

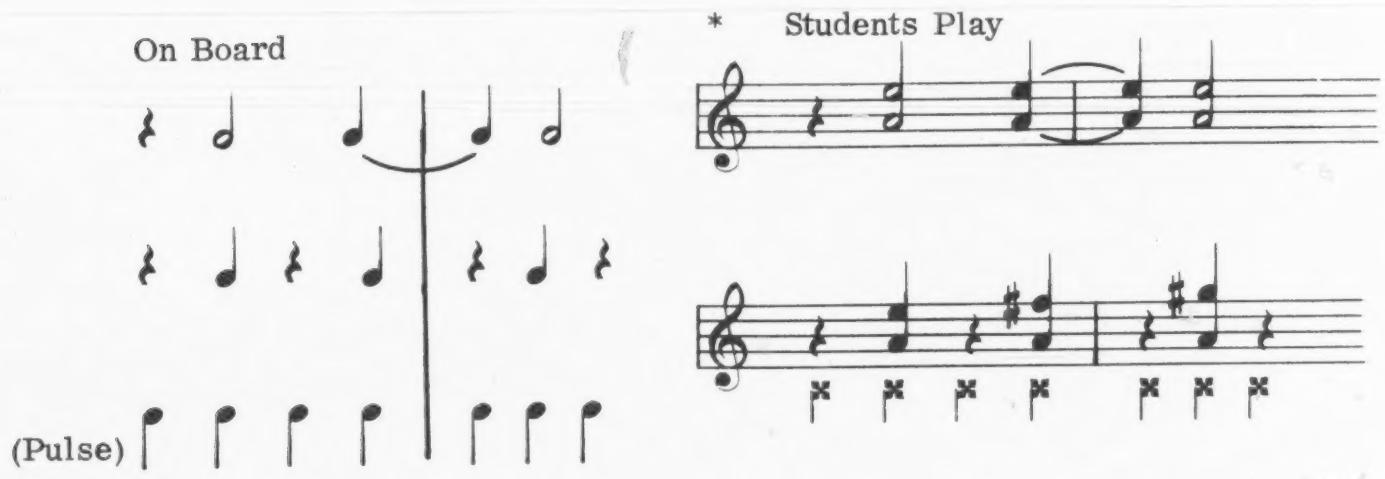
<u>Section II</u>, measures 7-10

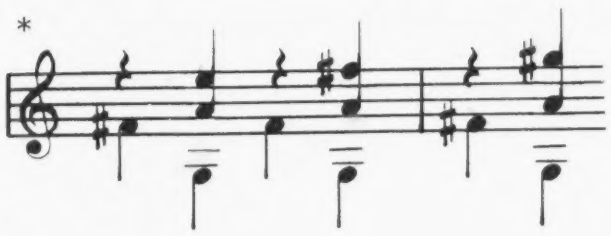
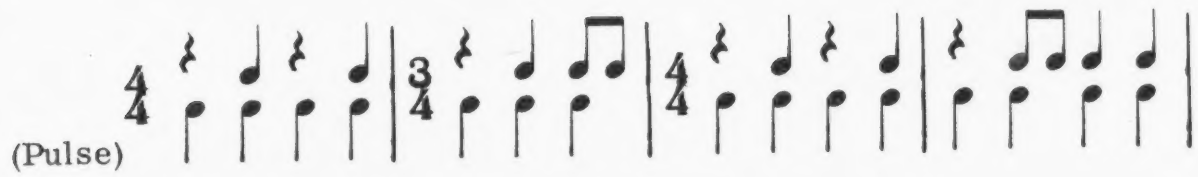
6. Teach the double-notes to the first violins by rote.

A. 

B. Write on the board the rhythmic symbols for the double-note figure in its original form (measures 3 and 4). Write a second example, changing the half notes to quarter notes. Add pulses below.

   Ask the first violins to play the double-notes in each of the rhythmic patterns (lines 1 and 2), while the second violins clap or step the pulse.



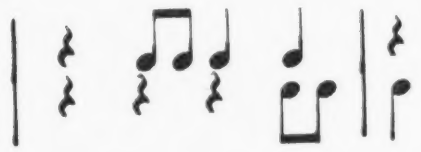
C. Instead of clapping, the second violins play 3 figures. The first violins play quarter notes.

7. Write on the board:

A. Students clap the notes while stepping on the pulse.

B. Repeat the exercise with the first violins reading rhythmic notation from the music (measures 7-10) while the others continue to read from the board. All clap and step as before.

C. Using the music, teach the first violins to play measures 7-10 while the others clap or step the pulse.

8. Write on the board:

A. Students clap the rhythm and step the pulse. They should say "rest" on the first beat.

B. Change the exercise on the board to:

Repeat rhythmic actions with the first violins taking the upper line; second violins, the lower line.

C. Teach the students to play the study in this manner:

D. Ask students to look at measure 10 and tell you how it differs from the above study (C).

E. Students play measure 10 and the first beat of measure 11, reading from the music.

9. Rehearse the entire passage, measure 7 to the first beat of measure 11.

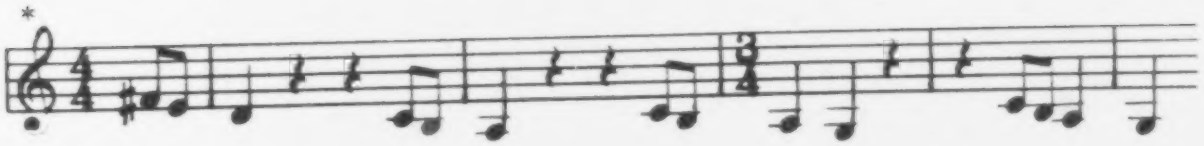
In measure 10 the second violins should listen for the 3-note figure in the upper part which they answer at the end of the measure. (See 8C above.)

Section III, measures 11-14

10. Write on the board:

A. Students clap the rhythm and step the pulse. Point out the rhythmic design: two 3-note figures and two 4-note figures, separated by two rests.

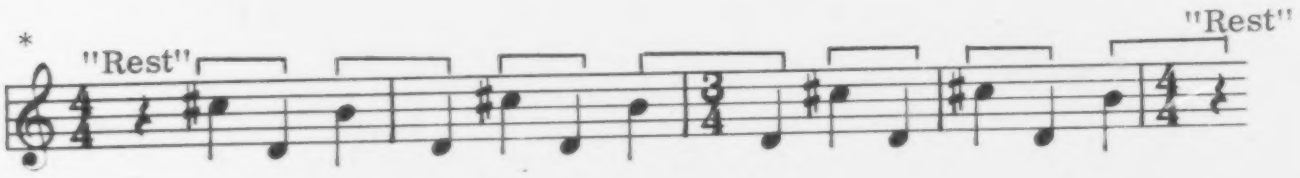
B. Teach the second violins to play



The second violins should continue to follow the rhythmic notation on the board (pitch is taught by rote). First violins should clap and step.

C. Reading from the music, the second violins play their part, beginning with the last beat of measure 10 and ending with the first beat of measure 15. First violins clap or step the pulse.

11. Using the music, teach the first violins to play the same passage. They have seven figures similar to those played earlier by the second violins. The last one ends with a rest. Students should speak on rests.



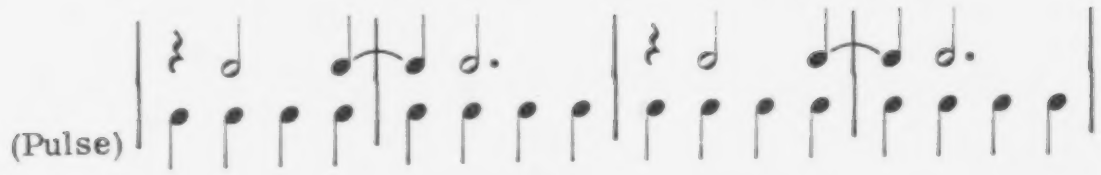
12. Rehearse the passage with students reading from the music. Begin with the second violins on the last beat of measure 10 and end with the first beat of measure 15. When the second violins rest between figures they should listen to the first violins who play on the pulse.

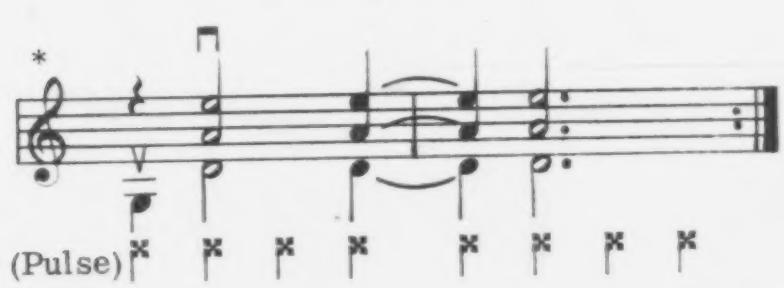
13. Work on the transition from Section II to Section III.

A. Measure 10 to first beat of measure 12.

B. Measure 7 to first beat of measure 15.

Section IV, measures 15-20

14. Write on the board:

A. Students play the upper line on an open string while the teacher, or one member of a class, claps the pulse. Students should speak on the rests.

B. Add a second part. Continue to practice on open strings against an audible pulse. The first violins should listen to the G in the lower part instead of saying "rest".

C. Using the music, rehearse measures 15 and 16. Ask students to play the measures twice. Tap or clap the pulse for them the first time. On the repeat, tell them to imagine the sound of the pulse.

D. Add measures 17 and 18. Ask students how these measures differ from the two preceding ones.

15. Starting on the second beat of measure 18, play to the end.

A. Students say "rest" on the first beat of the last measure.

B. Students think "rest" and draw a breath on the first beat of the last measure.

16. Rehearse measures 15-20.

A MUSICAL GAME OF TAG by Richard Wernick

Excerpts from A Musical Game of Tag are reprinted by permission of Richard Wernick, copyright owner; copyrighted 1968. The complete score will be found in Appendix B.

A single melodic line, divided between two players, offers an excellent means of transition from solo tunes to two-part music. Each player must learn to fit his part into the whole by listening to the others, but he is not asked to hear both parts simultaneously. This device also enables the composer to use large intervals, characteristic of much atonal music, without adding technical difficulties.

The major problems are: (1) connecting the half notes of the theme, (2) fitting the parts together in the fourth and eighth measures, and (3) starting the variations with rhythmic precision. Students will be able to concentrate on these elements because the technical demands are slight. The left hand remains in one finger pattern (half-step from second to third finger); no slurs or difficult bowings are required.

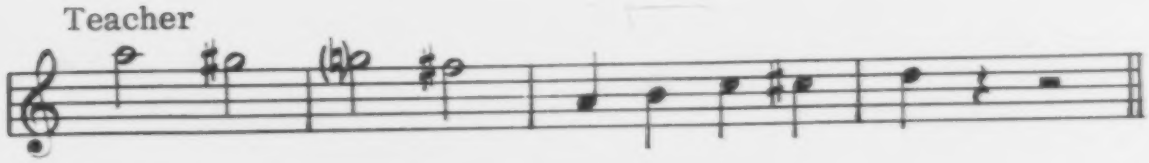
Musically, there is much to be gained. By working for a true legato in the theme, students learn to sustain notes for full value, to begin and release tones smoothly, and to maintain one dynamic level throughout a bow stroke. The composition provides fine rhythmic training, particularly in subdividing the pulse. Changes of tempo and dynamics are so well placed that they can be achieved with little effort and readily understood as part of the compositional design. The straightforward variation form is equally clear.

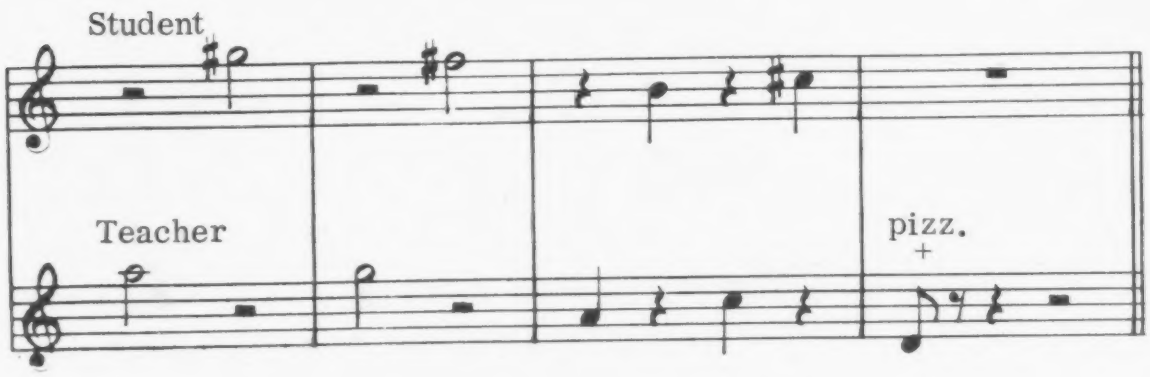
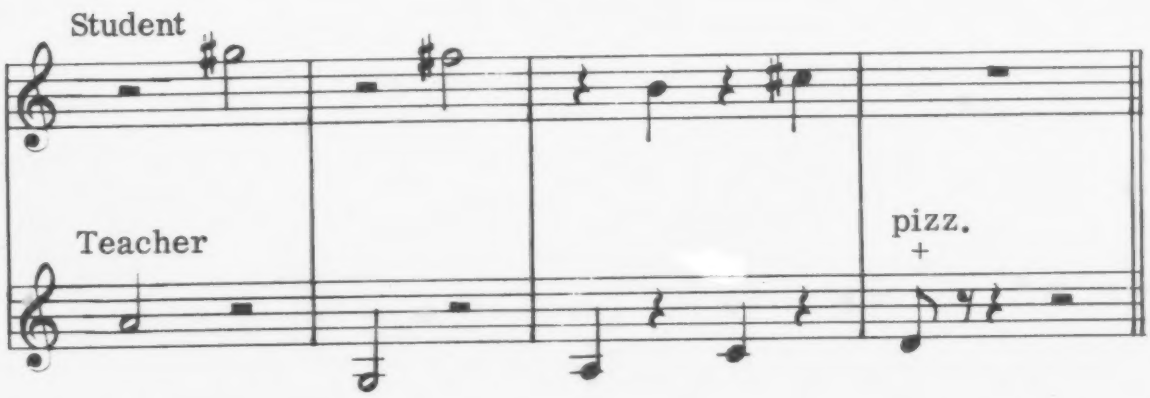
TEACHING SUGGESTIONS

1. The opening phrase must be heard, and played, as one melodic line.

   A. To avoid an initial impression of disconnected notes, begin by playing for the class:

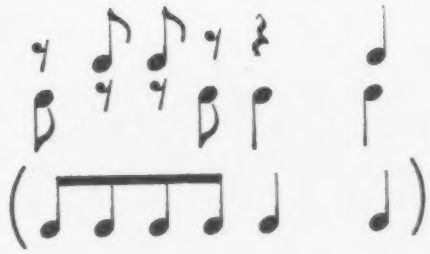
Teacher



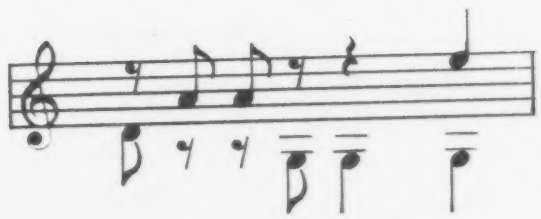
B. Ask a student to play alternate notes. Do not give notation; teach by rote. The student must fit his notes in carefully to keep the passage legato.

C. While students continue as before, play an octave lower (two octaves lower on G). The contrast between this passage and the bland stepwise movement of the transposed version (A, B) will dramatize the effect of the leaps written by the composer.

D. Students may now play both parts, either by rote or by reading the first three measures from the music. When music is used, explain that diagonal lines indicate one melody divided between two players, or parts.

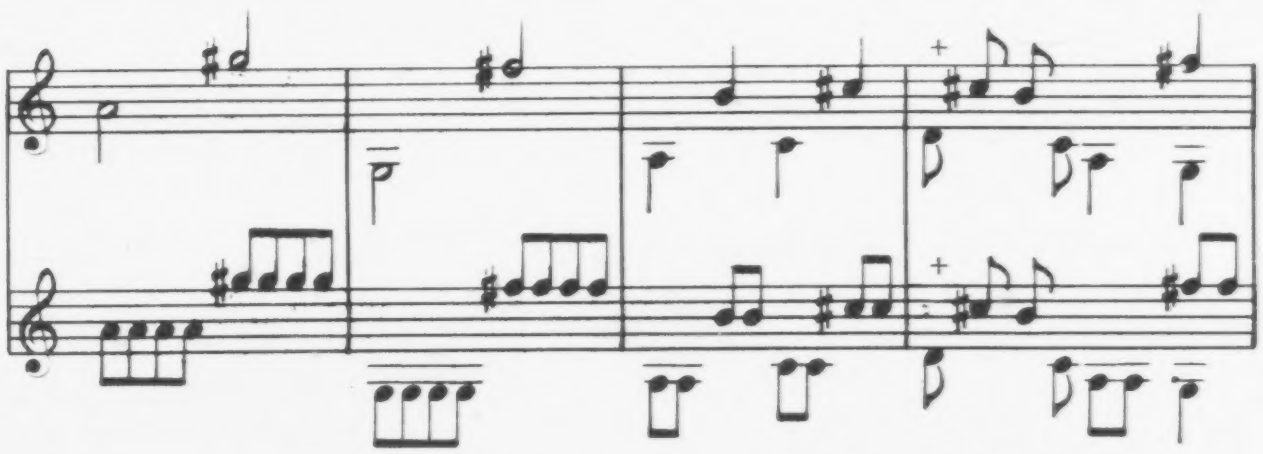
2. Children find the fourth measure difficult to read. Prepare for it by showing the rhythmic pattern on the board.

A. Students clap:

B. Students clap in two parts:

One student may continue to clap (A).

C. Students play in two parts on open strings.



3. After the first nine measures of the piece have been learned, introduce the rhythmic variation by writing the first four measures on the board as shown below. The two parts are written on one staff to help children see the relationship between the theme and the variation. Simply tell the first violins to play the notes with stems going up; tell the seconds to play those with stems going down. Rests are omitted to avoid visual clutter.

When the children understand that the variation differs from the theme only in the number of notes played, ask some members of the class to play the entire theme while others play the first variation.

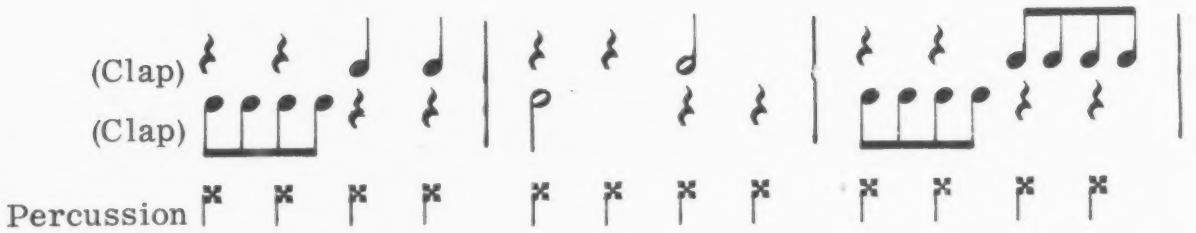
4. Transitions to variations will need additional attention.

   A. First, work for precision at a constant tempo.

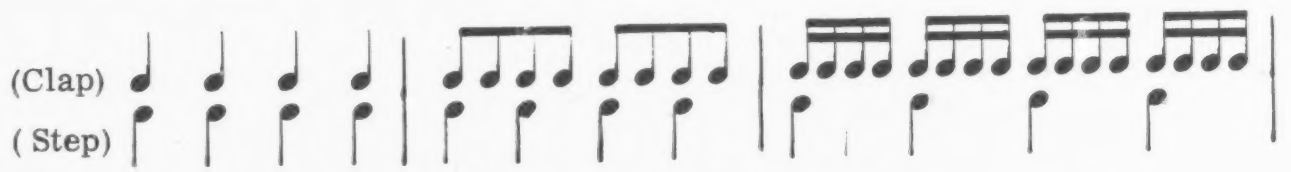
      a. To prepare for measure 10, write on the board and ask students to clap:

One student should supply a quarter note pulse, preferably on a percussion instrument.

b. Write the exercise in two parts. Retain percussion on the pulse.



c. Students repeat exercise (b), playing on open strings instead of clapping.

d. To prepare for measure 19, students clap subdivisions while stepping the pulse.

e. Repeat exercise (d) with some students playing on an open string while others clap or tap the pulse.

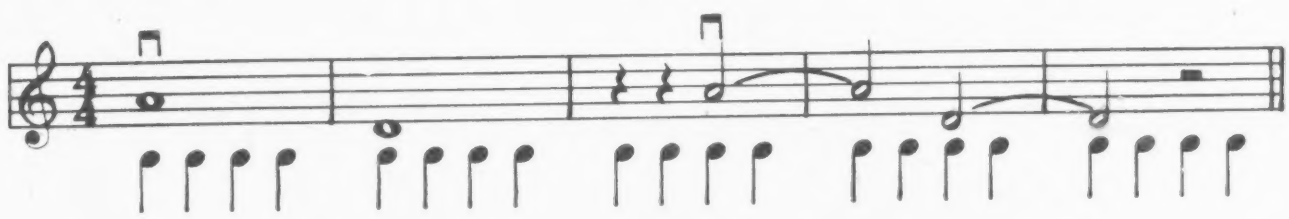
B. When students are able to play measures 8-10 and 18-19 at ♩ = 92, introduce the tempo changes indicated in the music. If there is more than one player on a part, designate one second violinist as the leader. Since the first note in measures 10 and 19 is open A, the others can easily watch to synchronize bow strokes. Following a brief pause at the double-bar, the leader should give an up-beat so that all may start together.

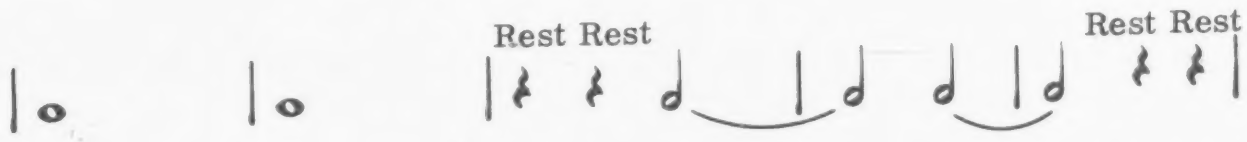
YOU CAN'T CATCH ME by Richard Wernick

Excerpts from You Can't Catch Me are reprinted by permission of Richard Wernick, copyright owner; copyrighted 1968. The complete score will be found in Appendix B.

This ingenious canon introduces polymeter in a form readily grasped by children. They will be fascinated to find that each line lasts the same length of time, although each contains a different number of measures. Played entirely on open strings, the piece is accessible to students with little reading experience. Those who have been taught to read rhythmic notation are well prepared. They can learn the notes for the four strings in a few minutes.

TEACHING SUGGESTIONS

1. Write the first line on the board with the pulse below.

A. Students step on the pulse, chant or sing A and D, and speak on the rests. To help children hold the notes for full value, the teacher may point to the pulses on the board as they are stepped.

The word "rest" should be spoken rhythmically.

B. Students play the notes as they step.

C. Students play while the teacher taps the pulse.

2. Teach the second and third lines. It is not necessary to write the pulse below because it is indicated by the notation (quarter note or quarter rest).

   A. Students clap the notes while stepping on the pulse. They may speak on rests.

   B. Students play the notes while stepping.

   C. Students play while the teacher, or a student, supplies the pulse, preferably on the wood block or other small percussion instrument.

3. Combine the lines. Divide class into two groups for (A), three for (B).

   A. Students perform two lines, reading from the music. Practice all combinations: 1 and 2, 1 and 3, 2 and 3.

      a. Students chant or clap rhythm while stepping on the pulse, as in 1A and 2A above. They should speak rhythmically on rests.

      If children have difficulty with the first line, mark the pulses on their music.

      b. Students play while stepping.

      c. Students play against an audible pulse.

   B. Combine all three lines. Follow precedures described above.

4. Rehearse the composition as a canon.

   Students have already learned to play in three parts. They need only be told when to enter, how often to repeat, and to stop on signal.

   Young children usually need an audible pulse. If the class is unusually proficient, or the composition is to be performed in public, the teacher may train the students to follow the pulse by watching the conductor's beat. This should not be difficult when students are playing the first line, which can be easily

memorized, but inexperienced players may not be able to watch while reading the second and third lines. If this is the case, they may be taught to make small, silent movements on the rests.

5. Preparatory studies.

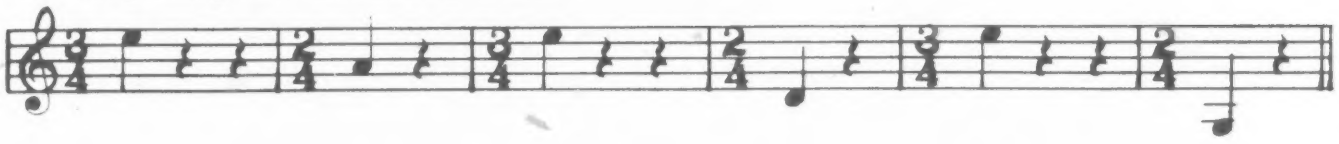
If students have not been given the type of rhythmic training described in the first section of this manual, the teacher will need to prepare them for the metrical changes. The studies that follow may be introduced in class and assigned for home practice.

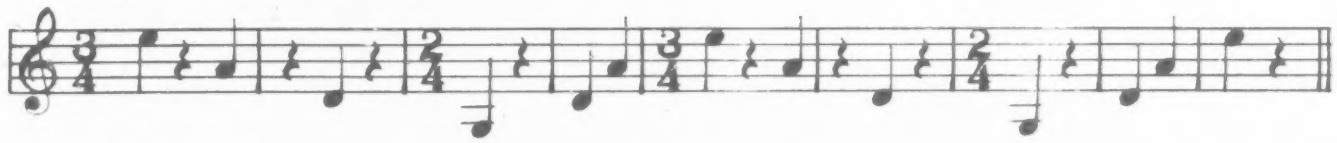
In class, the rhythmic notation may be placed on the board and practiced before the study is written on the staff. All studies may be performed without instruments by clapping the notes and stepping on the pulse.

If the teacher taps the pulse when students are playing, it will be easier for the group to stay together. Speaking on rests will help also.

PREPARATORY STUDIES FOR "YOU CAN'T CATCH ME"

A. Second line

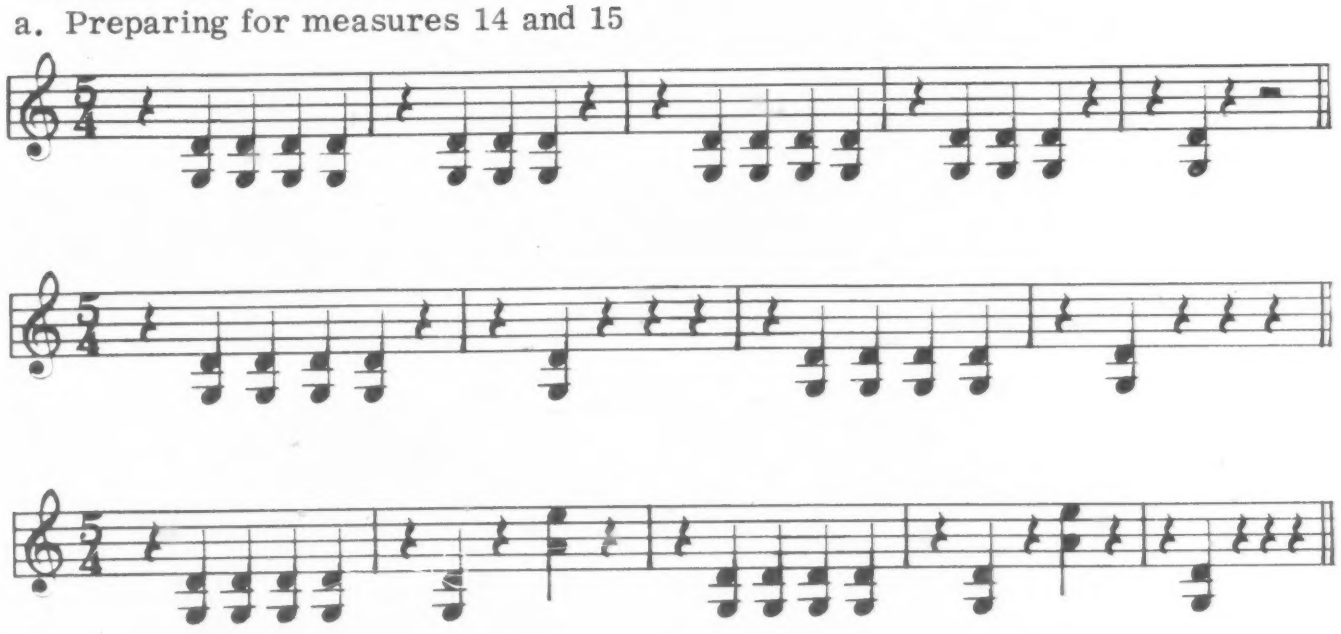
a. Preparing for measures 6 and 7

b. Preparing for measures 8, 9, 10

c. Preparing for measures 8 - 12

d. Second line, as written

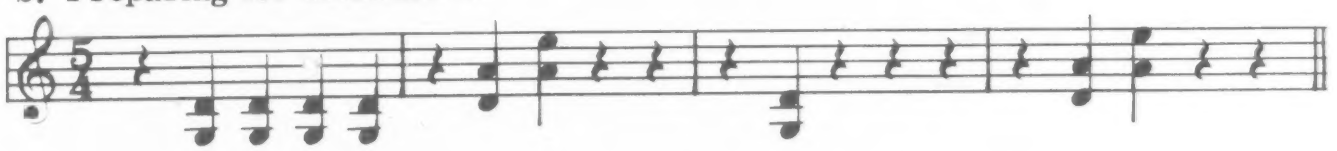
B. Third line

Practice Arco and Pizz icato

a. Preparing for measures 14 and 15



b. Preparing for measure 17



c. Preparing for measure 16

d. Preparing for measures 16 and 17

e. Third line, as written

DANCE by Ralph Shapey

Excerpts from Dance are reprinted from Three Concert Pieces for Young Players by permission of Ralph Shapey, copyright owner; copyrighted 1968. A portion of the score will be found in Appendix B.

This is a remarkable example of imaginative writing for children. Rhythmic variety, even a degree of complexity, is achieved by the artful use of simple, repeated figures against a lively tune. If all parts are well performed, the music has an irresistible appeal for the young, who respond by playing with élan.

Violinists will soon realize that they must be rhythmically precise. If they listen to the eighth notes of the viola and cello, metrical changes should not prove difficult. It is advisable to give some advance preparation for the polyrhythmic passages in which two melodic dotted eighths are played against three pizzicato eighth notes.

The viola and cello players must distinguish between simple and compound meters by slightly accenting the first note of each group, as indicated by the notation.

The percussion, in contrast, maintains a quarter note beat throughout. 6/8 is played as if it were 3/4. Percussion parts are best learned as a unit. The initial quarter note is followed by four 16ths; the middle part always enters on the third 16th note.

The individual parts should not be learned separately and then combined. If the teacher works with the violins alone, the pizzicato ostinato may be tapped or played by one member of the class. Percussion should be added as soon as possible. Percussion parts, designed for small instruments, can be played by members of the string class in turn.

TEACHING SUGGESTIONS

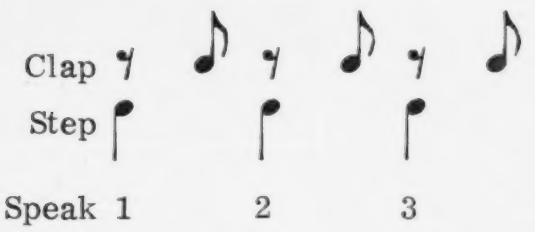
1. Preparation for 2 against 3. (See measure 10.)

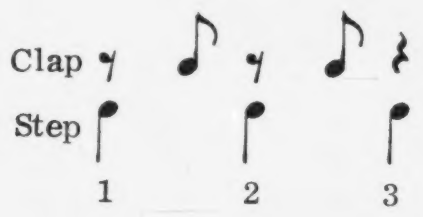
   A. Teach the following rhythmic actions by rote. Notation shown below is for the teacher, not the student. Its sole purpose is clarification of the text.

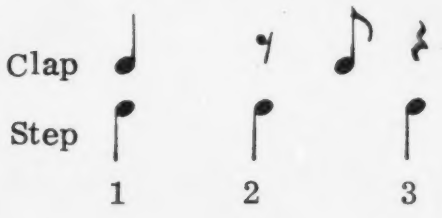
      a. Step pulse; subdivide each pulse by clapping twice.

b. Step pulse; clap after each step.

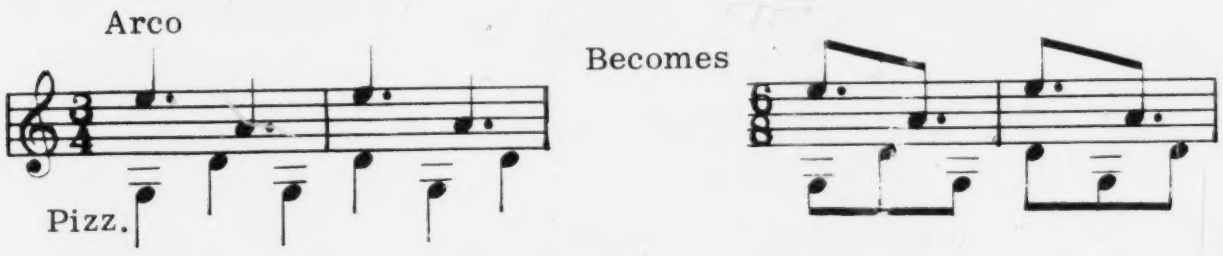
c. While stepping and clapping as before (b), count pulses in groups of 3.



d. Continue to step and count. Clap after 1 and 2, but not after 3.

e. Clap on 1 and after 2 while stepping and counting. Gradually accelerate the tempo. Stepping may become jogging.



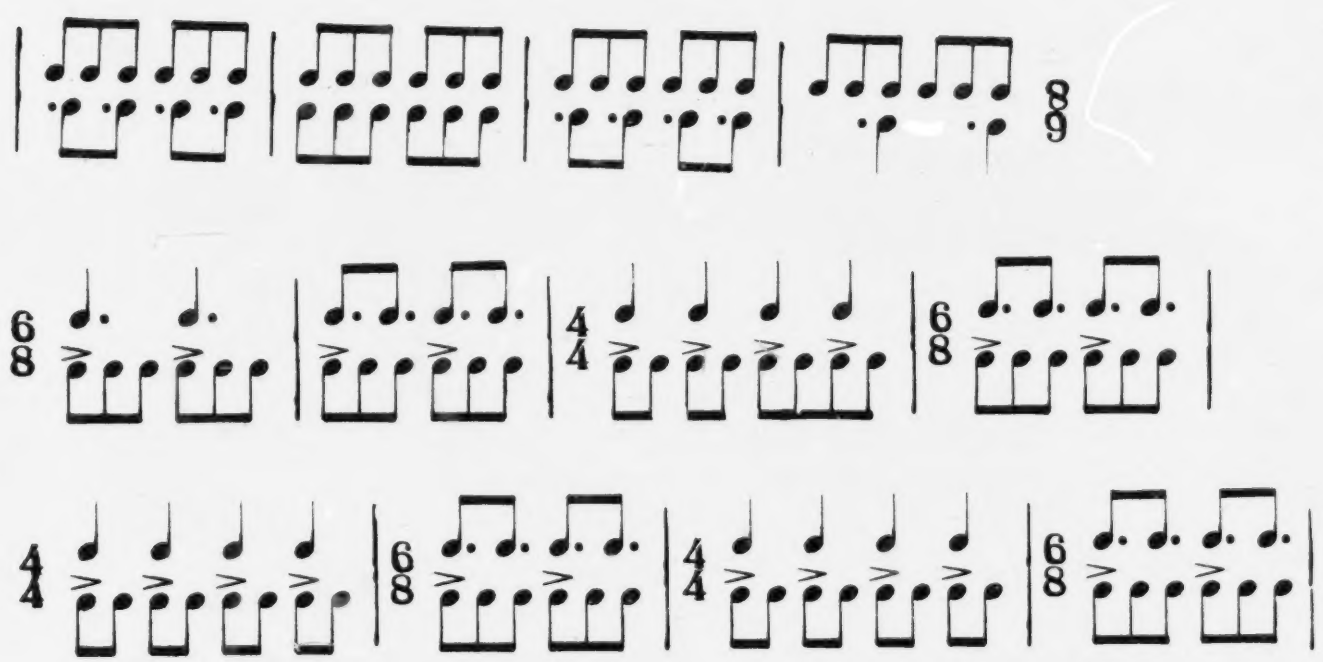
f. Play exercise (e) on open strings. Practice until students can play at the tempo of the Dance (8th note pulse at 160).



B. Place rhythmic notation on the board.

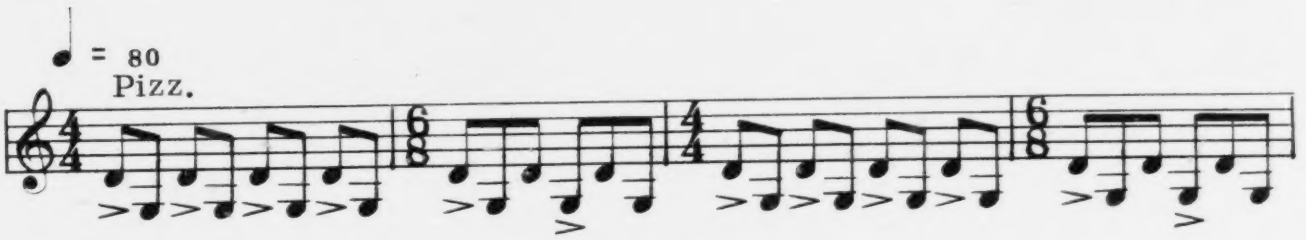
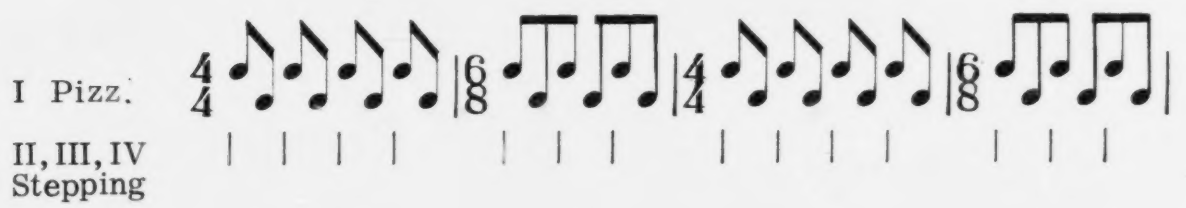
a. Show notation for the preceding open string exercise.

b. Rehearse these reading studies on open strings.



2. Preparation for percussion parts.

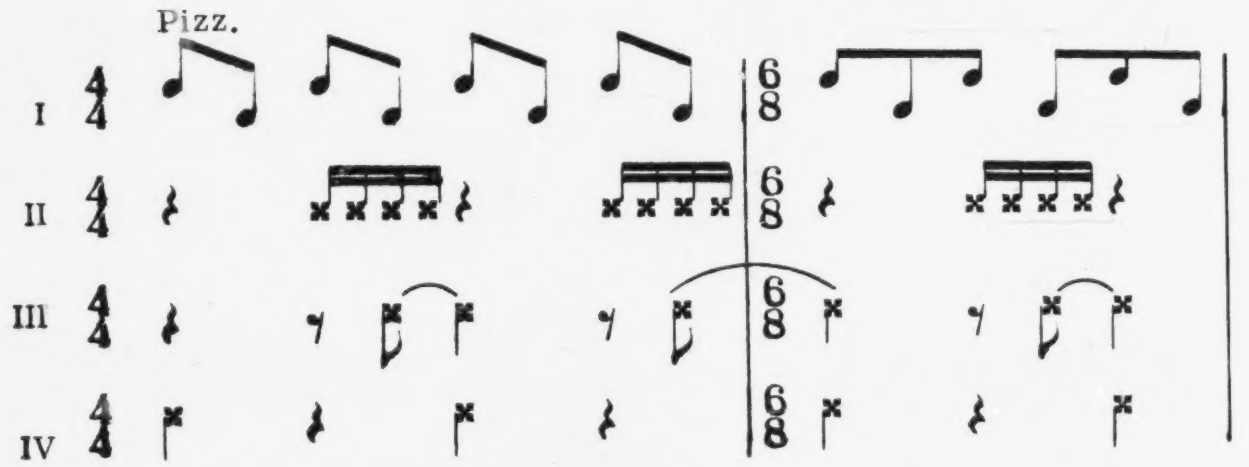
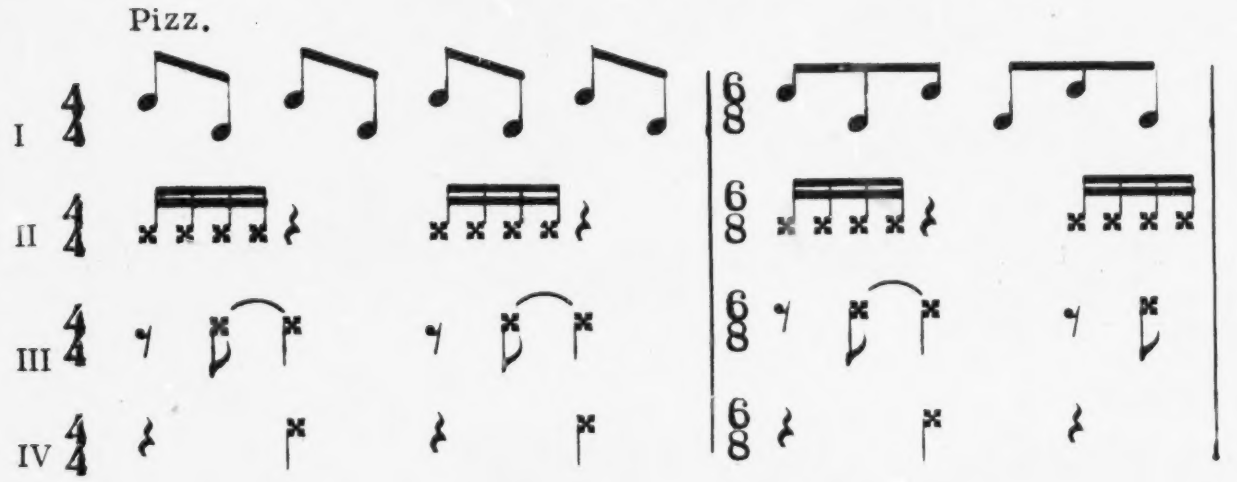
Divide the string class into four groups (indicated by I, II, III, IV below). Group I plays on two open strings, pizzicato. If possible, give one child in each of the other groups a percussion instrument. Wood block, triangle, and hand drum are recommended.

A. Teach by rote to Group I:

B. Put rhythmic notation for Group I on the board. As the exercise is played, Groups II, III, and IV should step a quarter note pulse, indicated by |.

C. Groups II, III, and IV continue stepping with the pizzicato of Group I. Add the percussion parts, one at a time, in this manner:

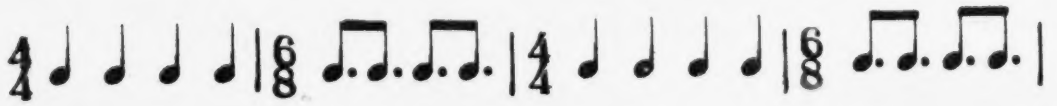
a. Group IV claps, or strikes the hand drum, on alternate steps.

b. Group II adds 16th notes on alternate steps, follow the quarter note of Group IV. 16th notes may be clapped or played on the wood block.

c. Group III taps on the third 16th, preferably on the triangle. A ringing sound is needed.

As each part is added, place notation on the board.
The complete pattern is shown below.

3. Preparation for polyrhythmic passages.

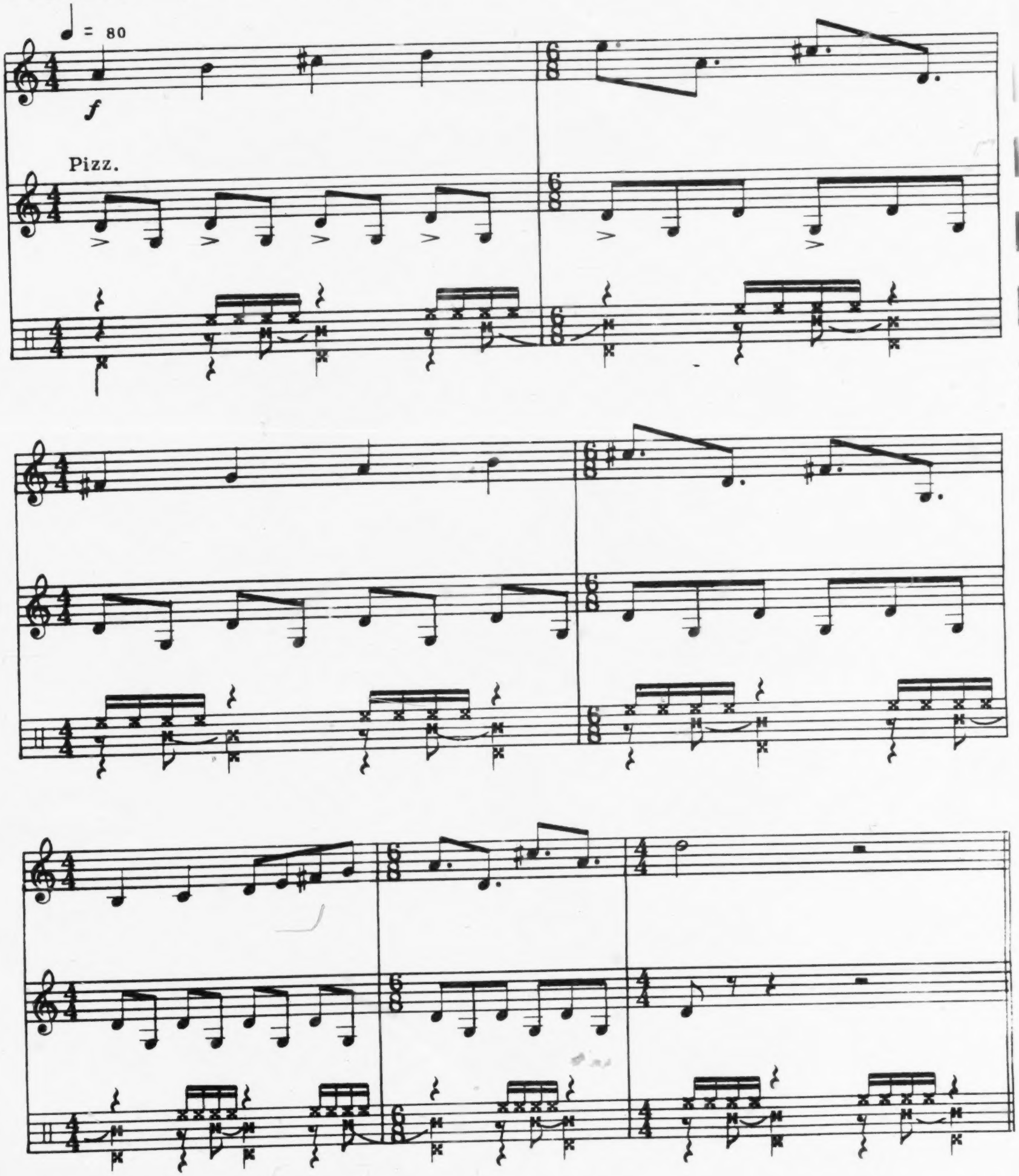
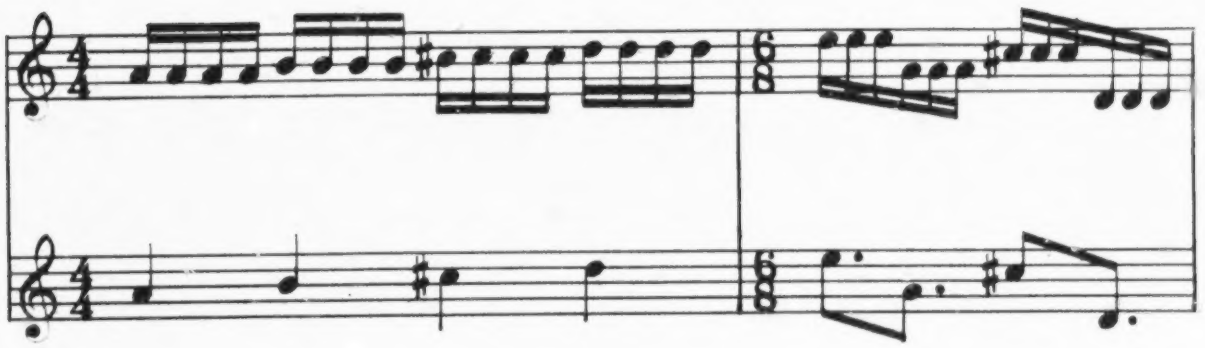
   A. Above the notes for the preceding study, place notation for the last figure learned in Section 1.

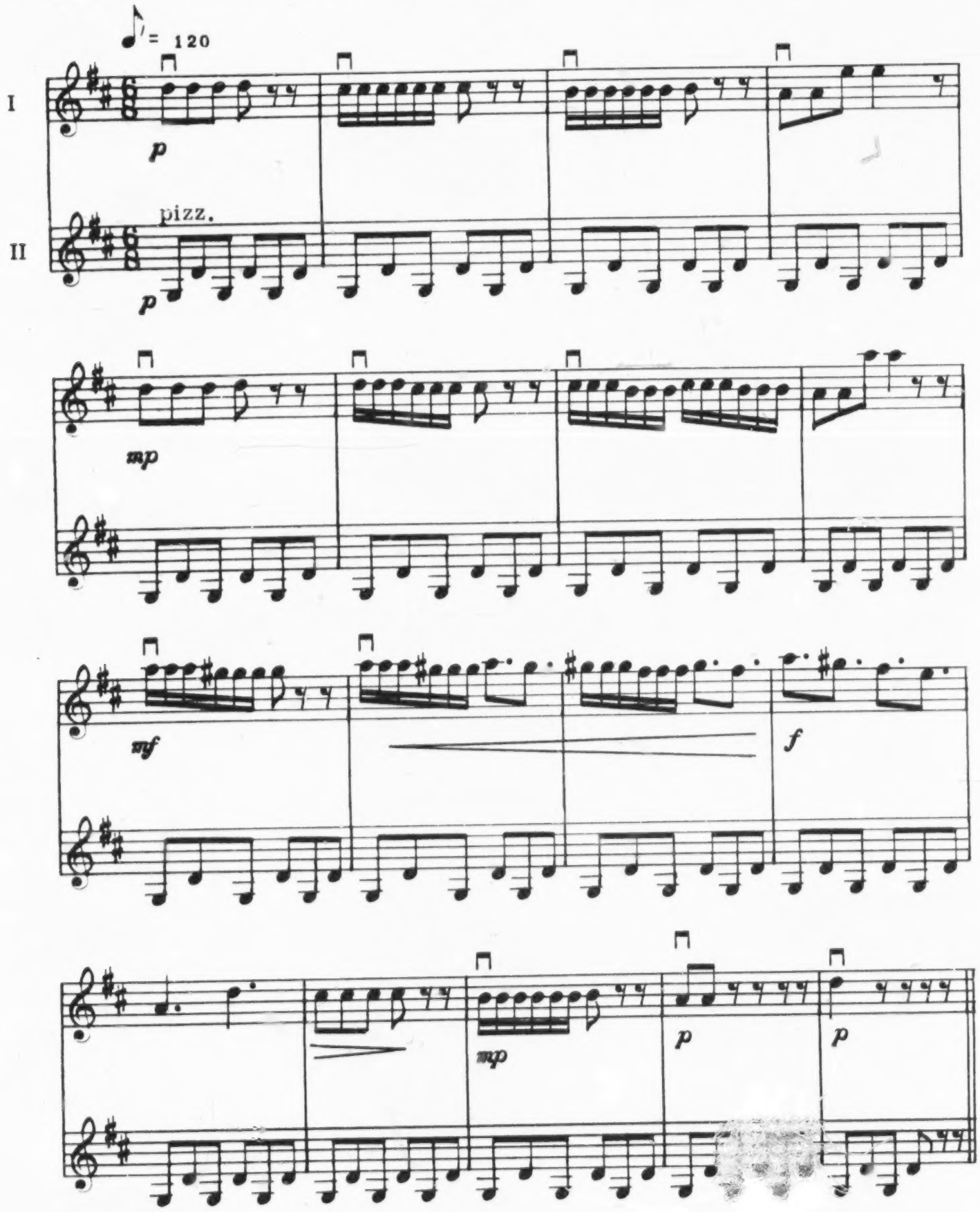


Ask several students to play this rhythm on an open string while others pluck the ostinato (Group I) and play the three percussion parts.

B. These rhythmic figures may be practiced in the study shown on the next page. If students change parts frequently, they will gain valuable rhythmic experience.

The second part for open D and G strings may be played on violin, viola, or cello. The teacher should stress the importance of this part, which sets and maintains the tempo. It is the intermediary between the violinists who must hear an eighth note pulse and the percussion players who have a quarter note beat.

Preparatory Study for DANCE by Shapey

If violinists need additional help, the study may be practiced in this way:

C. The preparatory study that follows has also proven helpful.

Preparatory Study for DANCE by Shapey

DUET by Alan Shulman

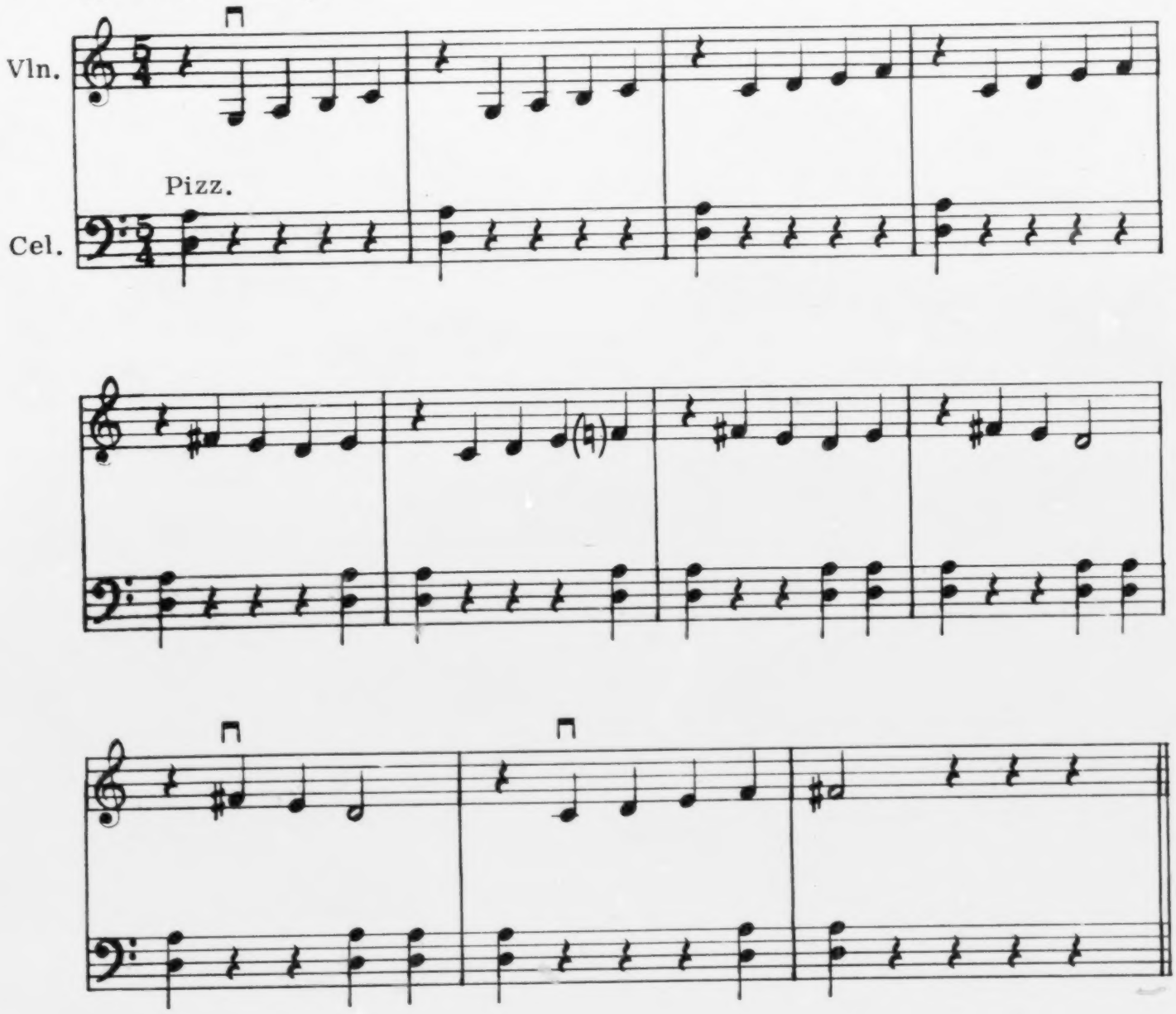
Excerpts from Duet are reprinted by permission of
Alan Shulman, copyright owner; copyrighted 1967.
The complete score will be found in Appendix B.

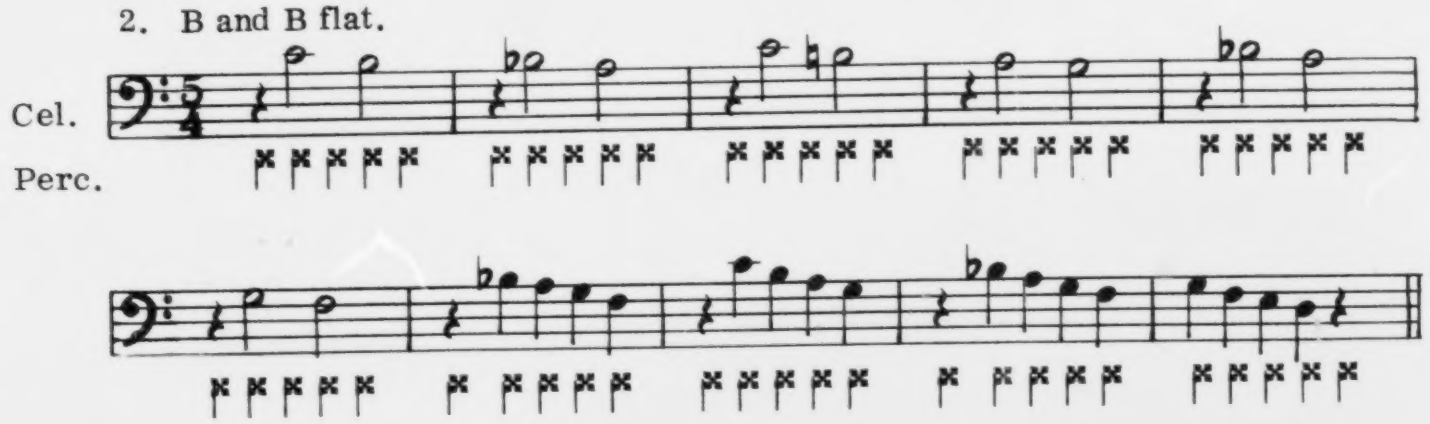
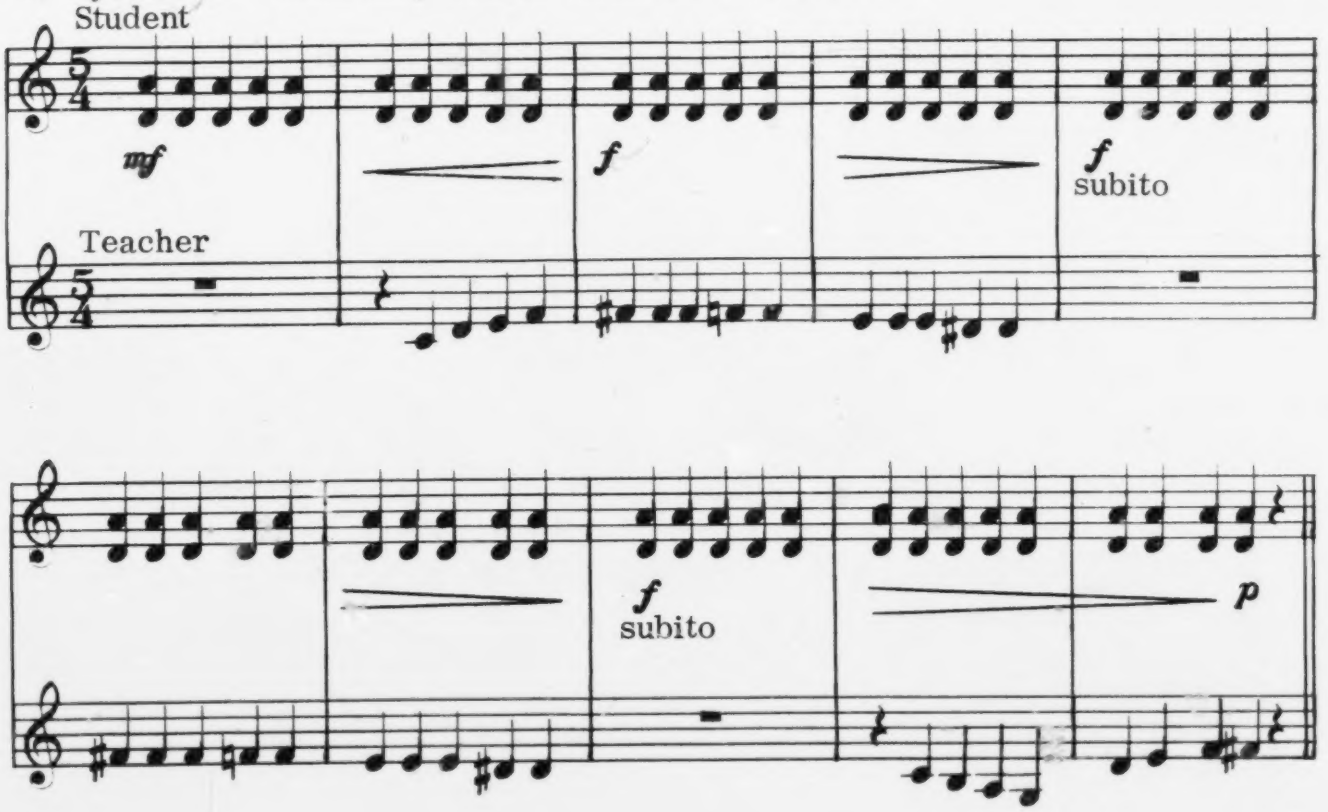
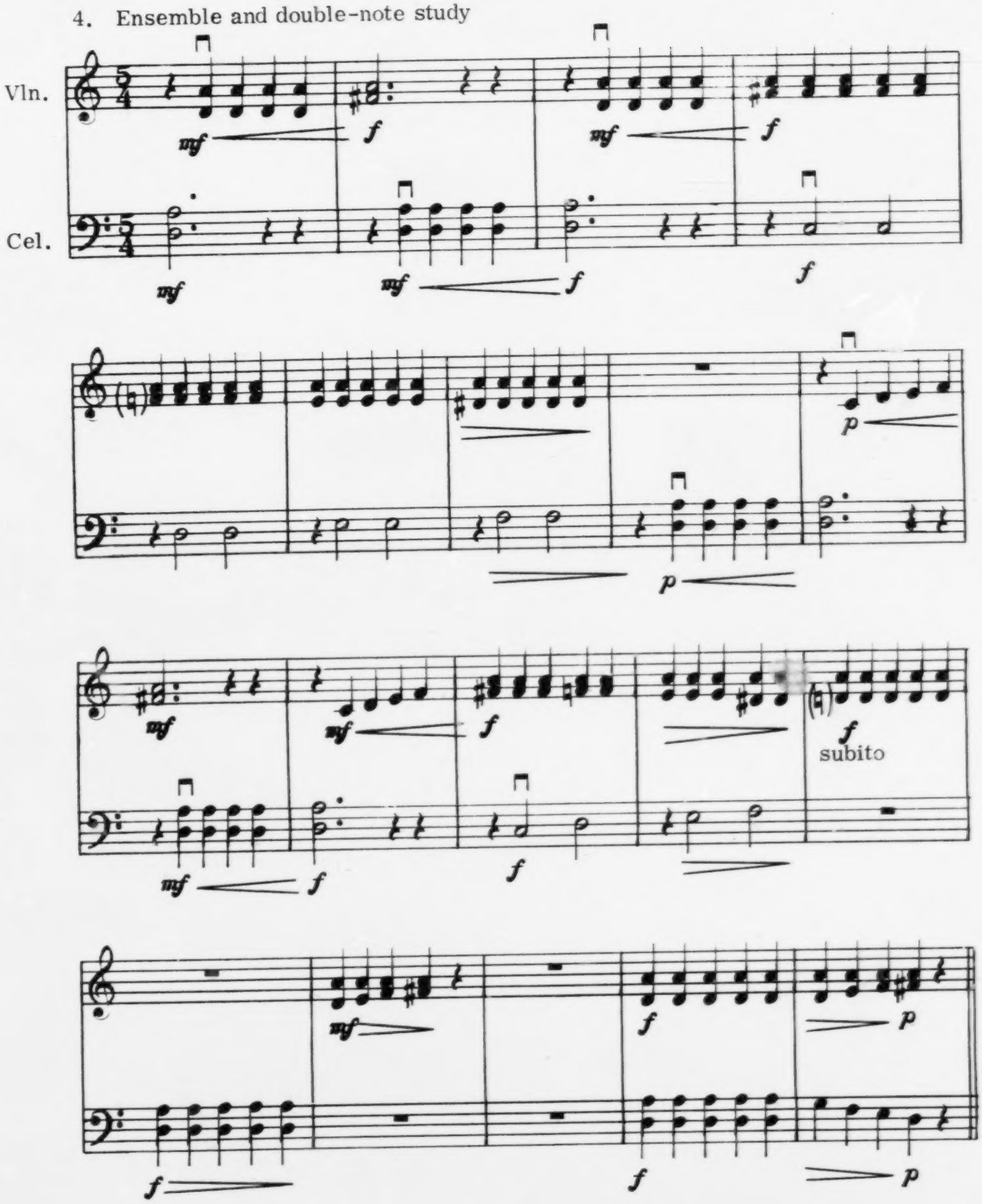
Children respond immediately to this music. The forceful, unbroken beat is helpful, as well as exhilarating. Students accustomed to following the pulse will have little difficulty with rhythm when the composition is performed as a duet. Errors are more likely if the parts are rehearsed separately. Children should speak on the rests when practicing one part alone.

If students read well, they can work from a playing score, or the teacher may use a combined rote and reading approach similar to that outlined for Peter's March. It is possible to teach the piece entirely by rote, if the teacher prefers. In any case, he will probably have to devote most of his attention to intonation and dynamics. The studies that follow are intended to develop the necessary skills. They may be introduced in class and assigned for home practice.

Studies for DUET by Thulman

1. F and F sharp.



2. B and B flat.

3. Dynamics. Cello may double violin an octave lower.

4. Ensemble and double-note study

PLAY FOR THE YOUNG by Seymour Shifrin

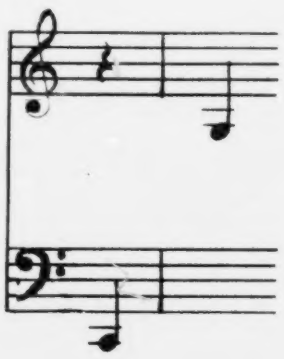
Excerpts from Play for the Young are reprinted by permission of Seymour Shifrin, copyright owner; copyrighted 1968. The complete score will be found in Appendix B.

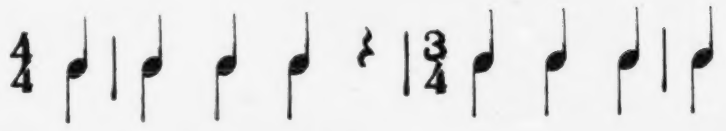
It is unwise to begin by asking young students to read this piece at sight. Unless they are excellent ensemble players, accustomed to contemporary music, the experience may prove discouraging. More subtle than most of the project compositions, the charm of this music is not revealed in a cursory reading. Children will respond fully to its appeal only when they are able to play it deftly. The musical effect, aptly described by the title, is destroyed by a labored performance.

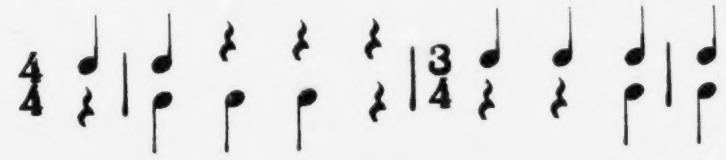
Problems are both technical and musical. Students must retain rhythmic control while playing lightly and quickly. Dynamic changes should be vivid, even dramatic. Above all, the players must listen to both parts constantly. Each should know the other's music as well as his own.

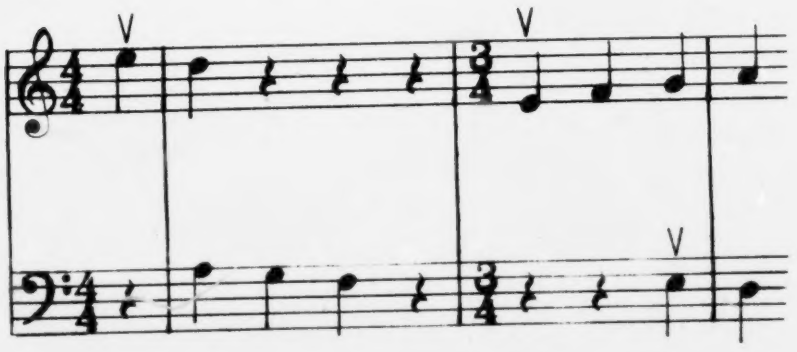
Rhythmic activities will be helpful. By clapping or playing percussion instruments, students can learn the rhythmic patterns of both the violin and the cello parts, performing each in turn. To achieve a sense of rhythmic unity, parts may be combined in one line and then separated. For example:

To avoid hesitation between the first two notes,

A. Clap B. Clap C. Play

To enter precisely in measure 4,

A. Clap 

B. Clap 

C. Play 

These technics may be applied whenever ensemble problems arise. In addition, students should be encouraged to watch both parts as they play. A playing score is essential.

The outline that follows is, in this case, addressed to the students. It is intended to show them how music may be constructed, to help them understand silence as an element of rhythmic design, to teach them to listen to both parts, and to call their attention to dynamic changes.

SUGGESTIONS FOR STUDENTS

There are two important motives in this piece. Musical motives are small patterns of sound which can be used to build a composition. They may be compared to the bricks from which a house can be constructed. Bricks of sound are very flexible; they can be turned around, broken apart, even stretched. In this piece they are not put one on top of another in a regular design. The composer "played" with his motives, his building materials, and found many different ways to use them. Of course, some notes are not part of the motives. Just as a brick building has doors, windows, and trim, music built with motives may use additional sound patterns for contrast and decoration.

The first motive is a rhythmic pattern. It is easy to recognize because the accent always falls on the second note, as in the word "hurrah". We will call this Motive A.

Motive A:

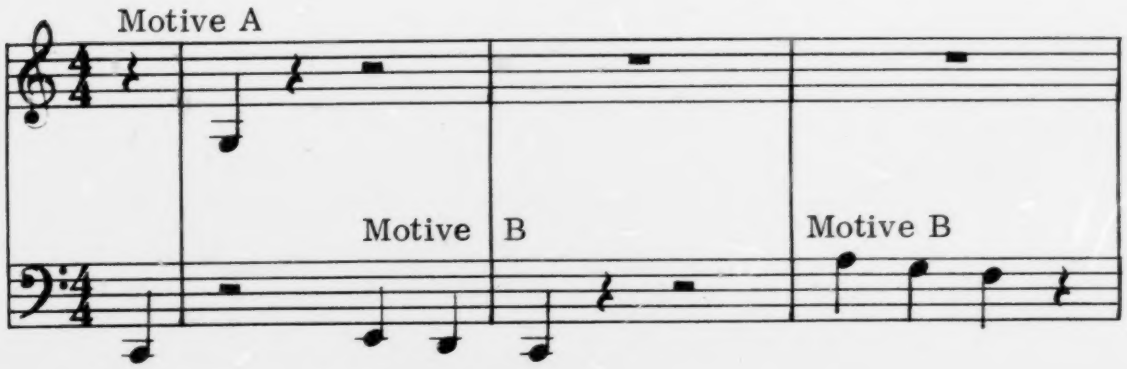
The second motive is melodic. It consists of three notes moving down by step.

Motive B:

1. Measures 1-3

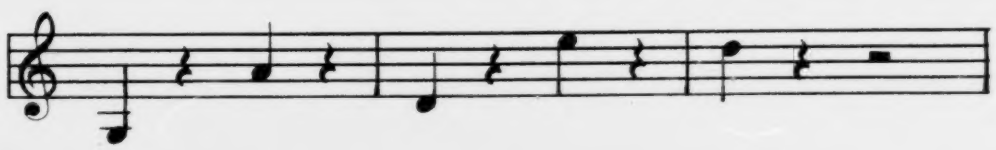
   The piece begins with Motive A, followed immediately by Motive B.

   Start by practicing these motives.



While the cello plays Motive B the violin rhythm changes unexpectedly.

First practice the notes this way:



Now play them in this rhythm:

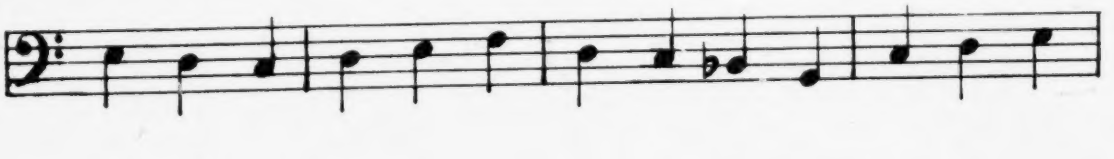
Notice what a difference it makes to change the position of the rests. Now the last two notes are Motive A.

Practice the first three measures of the piece as written, reading from the music.

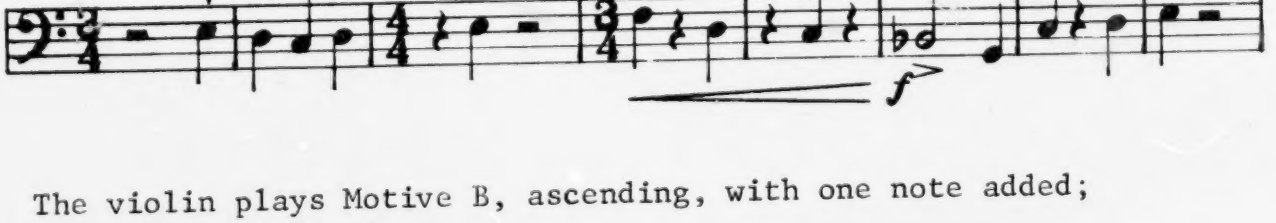
2. Measures 4-11

The cello part is built almost entirely of Motive B. The three notes go down, then turn and go up.

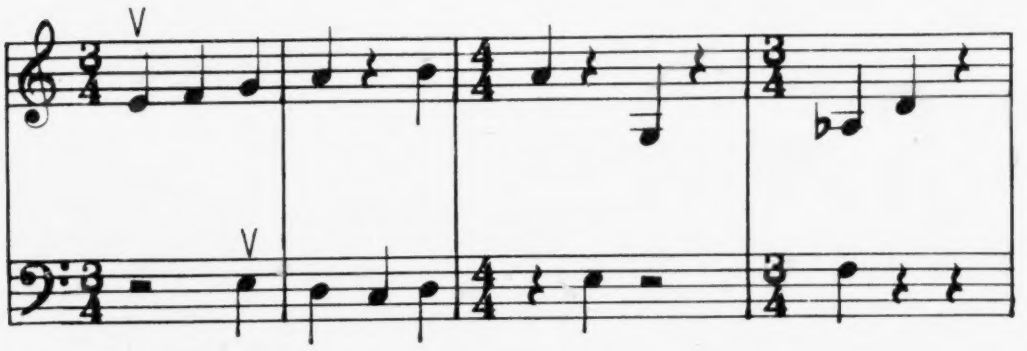
Practice the notes in this passage without pause. What one note is not part of the motive?



Now play these measures as they were written by the composer.



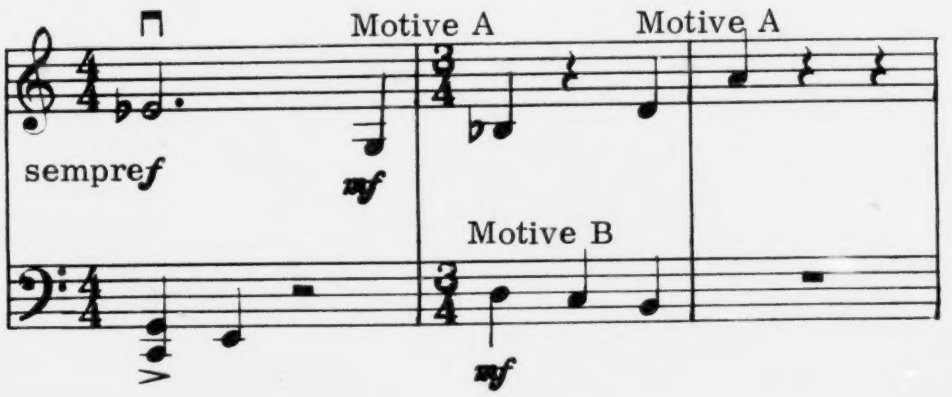
The violin plays Motive B, ascending, with one note added; then plays Motive A.

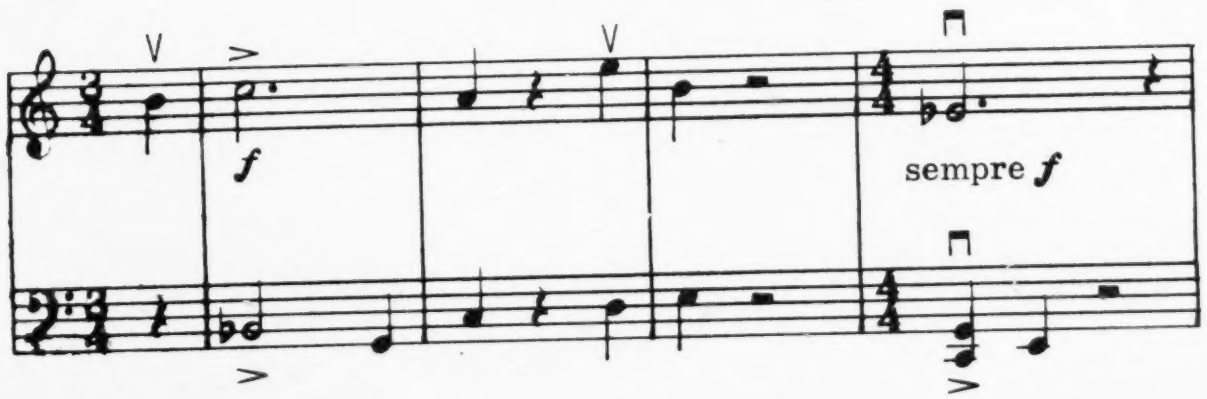
Practice the following measures. Be careful in the 4/4 measure. The unexpected rest at the end prepares for a change of pattern in the next measure. For the first time, the violin accents the first of a two-note group.

Play measures 7-11, reading from the music. Observe the crescendo and the accents. At the end of this section the violin and the cello play Motive A at the same time. This is the only passage in which the two instruments move together rhythmically.

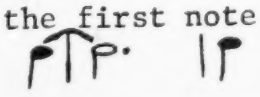
Now play the entire section, measures 4-11, reading from the music.

3. Measures 12-14

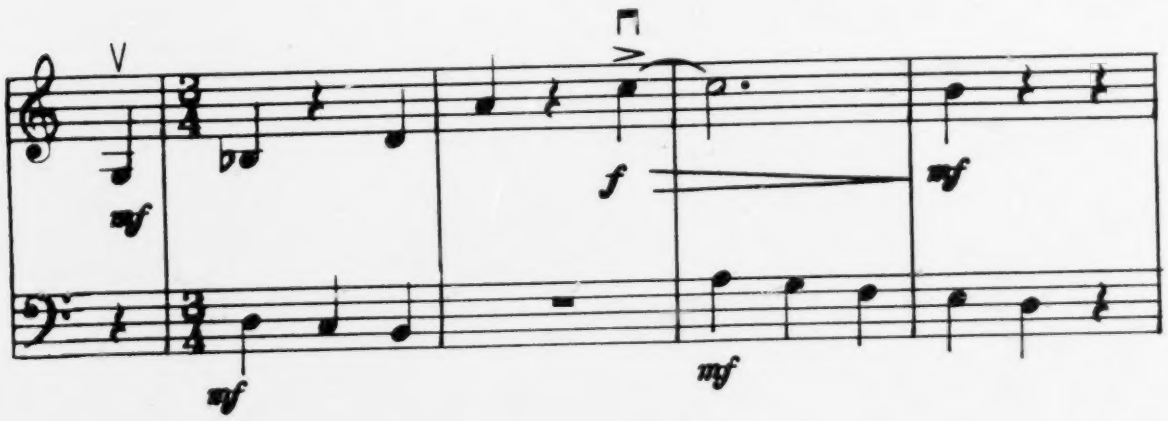
In measure 12 the composer has written sempre forte to remind you that the music must remain loud until the last beat of the measure. Then the violin returns to Motive A and the cello to Motive B.

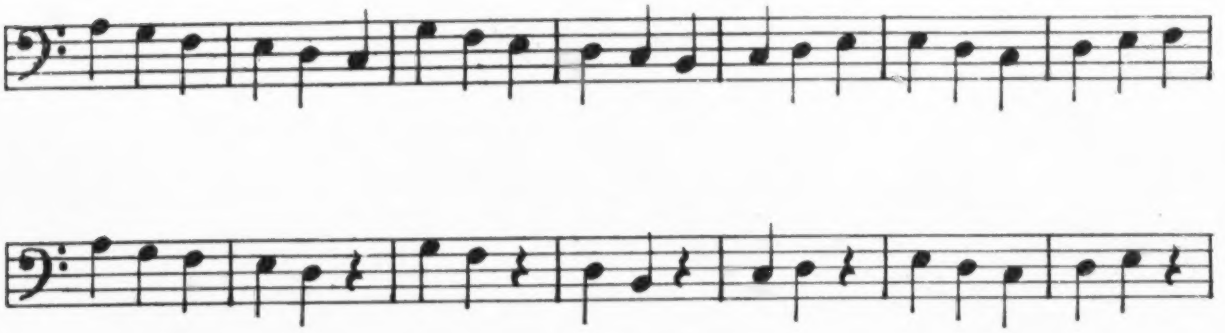


Play measures 9-12. You must count the rests accurately in order to begin the 4/4 measure together.

4. Measures 15-21

The violin plays Motive A. In measure 15 the first note is extended. Instead of the violin has 

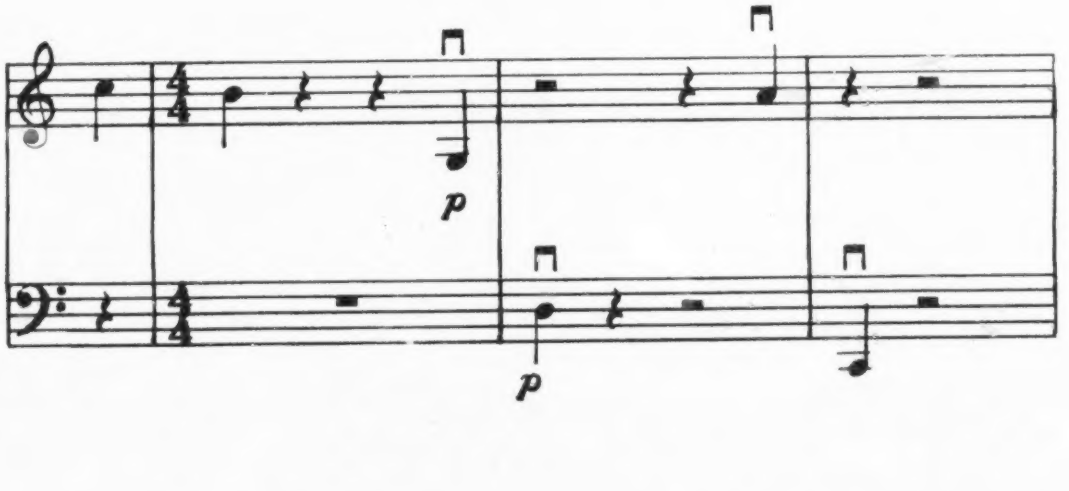
This change is emphasized by the dynamics. The accented C begins loudly and gradually becomes softer after the cello enters.

Practice this effect.

The cello plays Motive B, sometimes shortened. In the example below, the top line shows the series of motives unaltered. The second line shows the music as the composer wrote it.



Reading from the music, practice measures 15-21, beginning with the up-beat (third beat of measure 14). The violin should complete Motive A by adding the first note of measure 22. Observe dynamics.

5. Measures 22-24

At the end of the piece there are three statements of Motive A, separated by two quarter rests.

Now play the ending as written, beginning with the up-beat to measure 22. Play very softly.

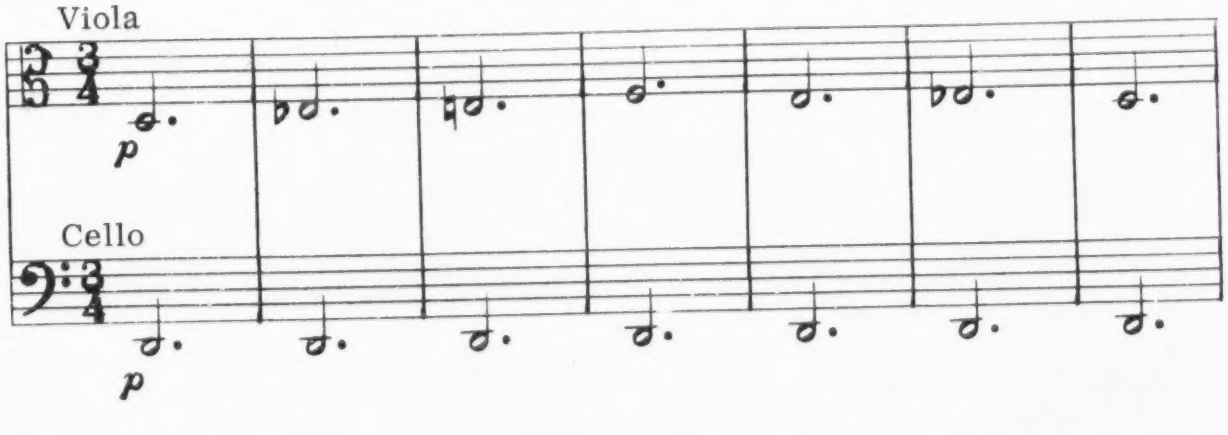
STUDY IN FIFTHS by Alan Shulman

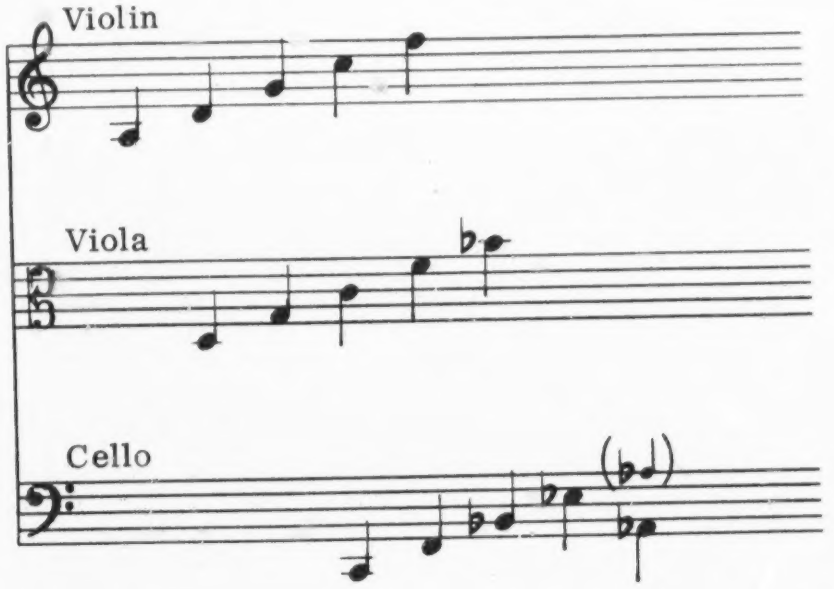
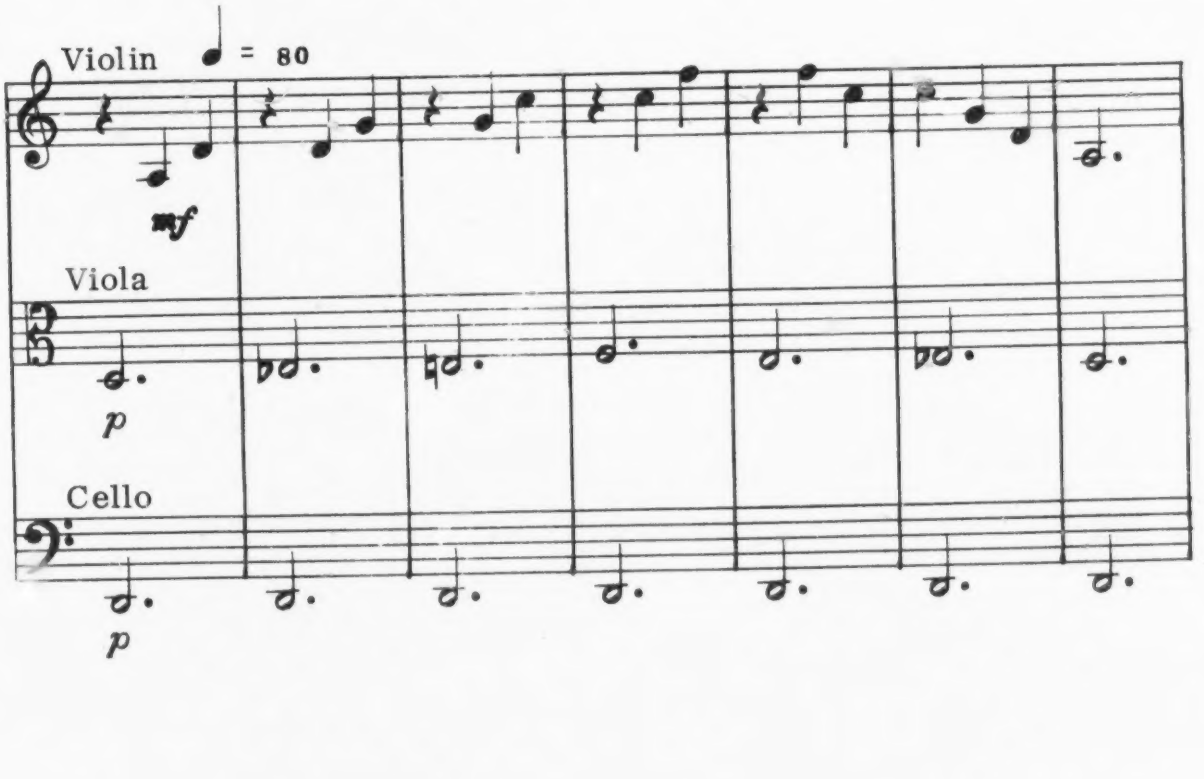
Excerpts from Study in Fifths are reprinted by permission of Alan Shulman, copyright owner; copyrighted 1967. The complete score will be found in Appendix B.

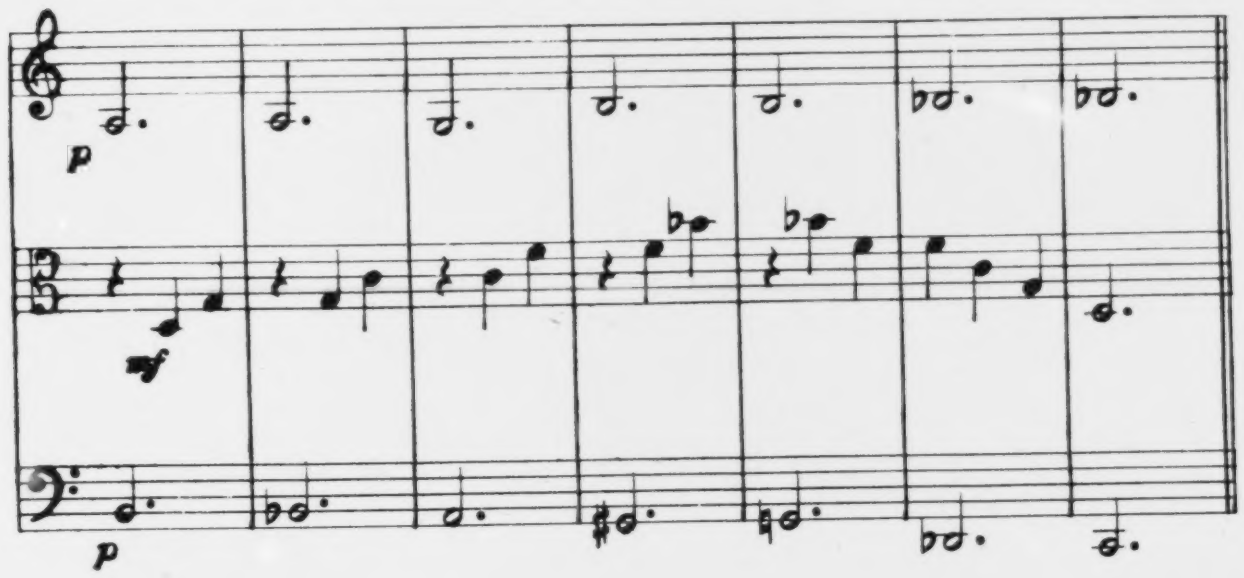
Despite visual simplicity of design, Study in Fifths is relatively demanding musically. To achieve good ensemble, to grasp the sense of the whole, young students must be taught to listen to all of the parts. The melody is of little interest in itself. It can be understood and fully enjoyed only if the player is keenly aware of the supporting instruments. The leaps of melodic fourths are effective because they are placed against conjunct lines and dissonant intervals. The preparatory studies which follow are designed to help students hear the whole by focusing attention on the relationships between the parts.

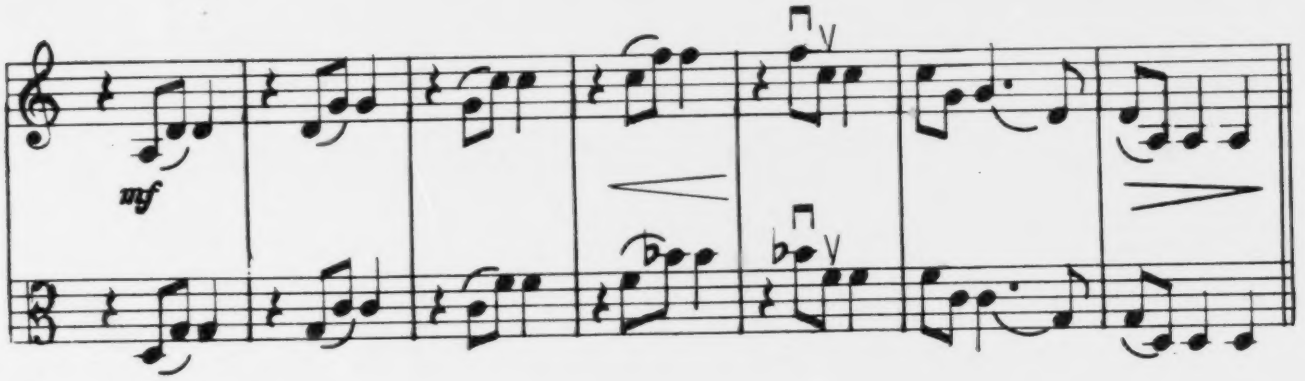
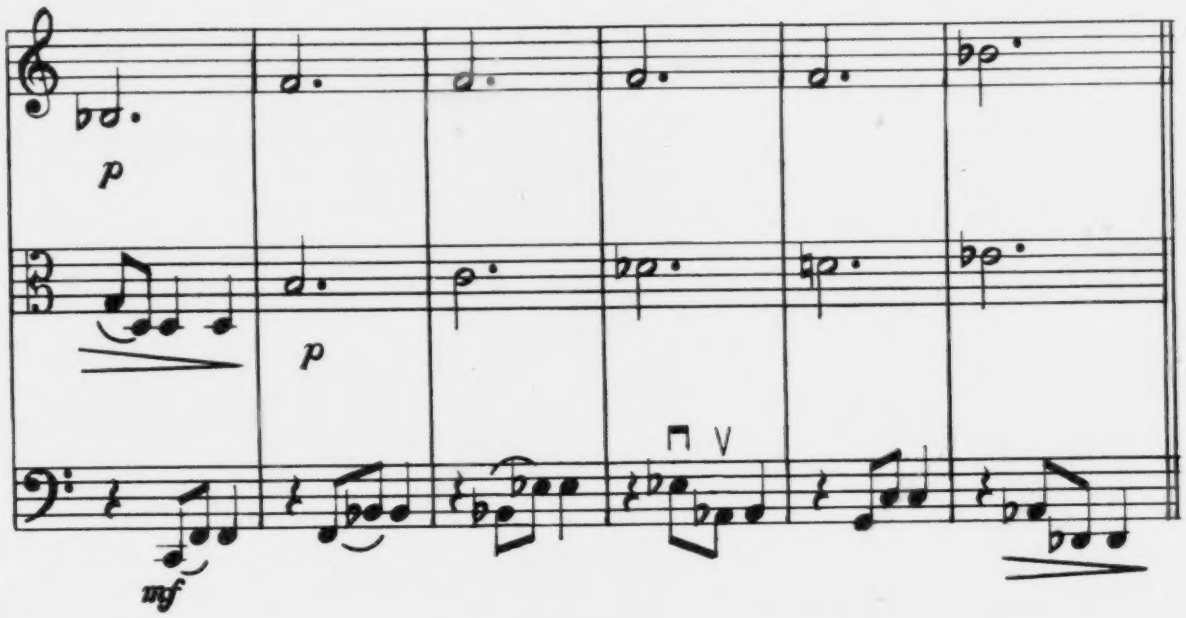
TEACHING SUGGESTIONS

1. Without the distraction of rhythmic and melodic patterns, the chromatic changes of the viola above the cello pedal tone are clearly heard. The musical effect will be heightened and the expressive character of the composition established if children play the study softly, striving for a beautiful sound.



2. The melody, played by each instrument in turn, is constructed from a series of perfect fourths.

3. The opening may be introduced in a simplified form to make it easier for children to listen to all three parts.

4. In the second phrase, the viola plays melodic fourths while the cello moves by half-step. Direct the attention of the students to the composite sound so that they become aurally aware of the changing vertical relationships.



5. The solo part is given, as written, for both violin and viola to show students that these instruments play the same melody. Practicing the solo parts together will save rehearsal time.

6. The cello melody begins as the viola solo ends (measure 14). The viola must observe the diminuendo, and the cello must enter mezzo forte in order to be heard. Ask the children how much of the cello melody is the same as the one previously played by the violin and viola.

7. The last twelve measures are shown in score. The students should be helped to hear and see:

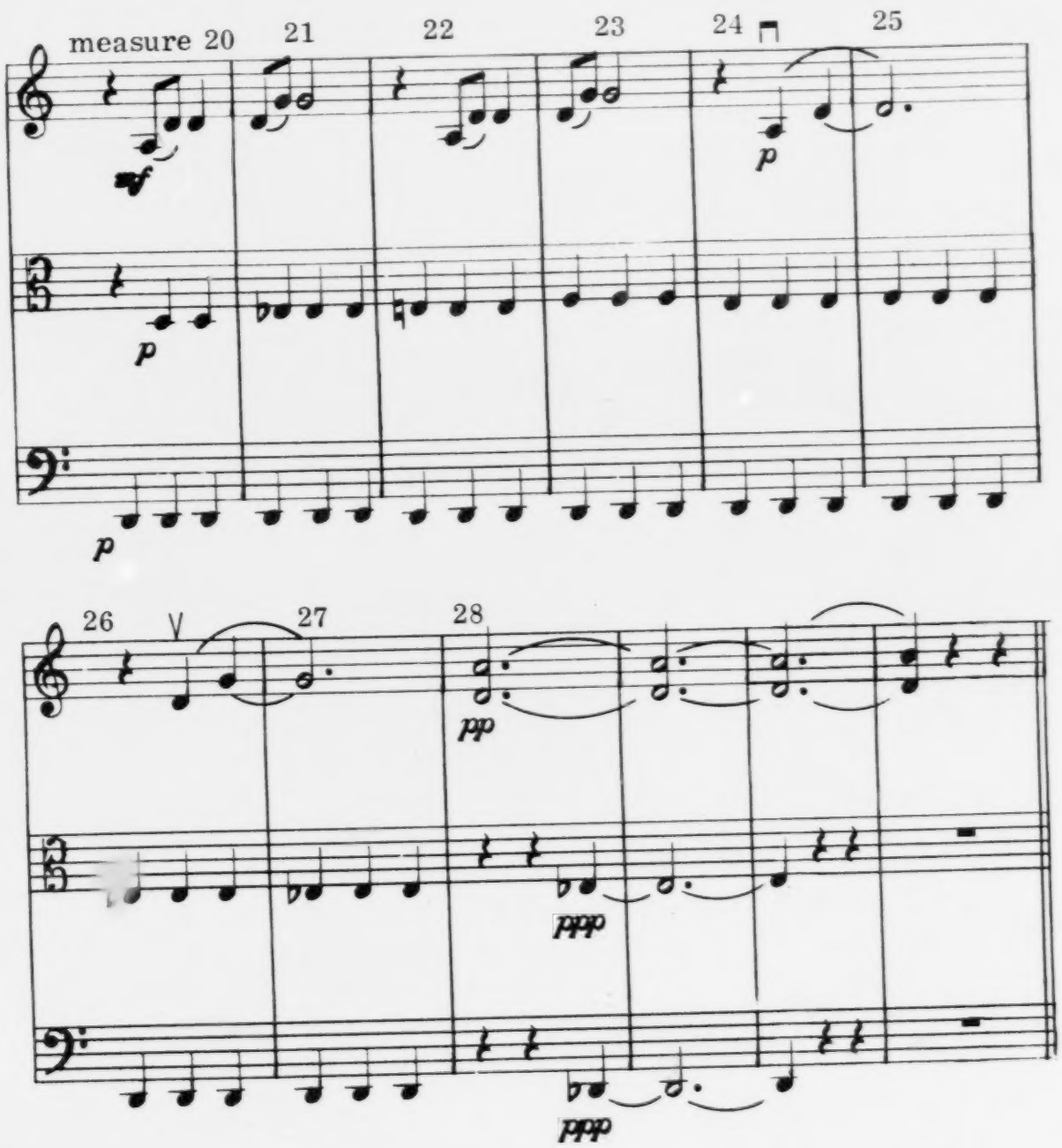
   A. the similarity to the opening phrase of the piece.

      In measures 20 and 21 the notes are the same pitch but the violin rhythm is changed slightly.

   B. the slowing of melodic motion.

      The violin repeats the first two intervals instead of ascending. In measure 24 note values are lengthened. At the same time, the viola descends more slowly. (In measures 24-27 the viola plays each pitch for two measures; in measures 5-6, for one measure.)

C. the structure of the last four measures.

The viola and cello enter after, and stop before, the violin. This is not a simple final chord. The play of dissonance against a perfect fifth is the essence of the entire compositional scheme.

9-E-082

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FINAL REPORT
Project No. 9-E-082
Grant No. OEG 5-9-235082-0057

APPENDIX B

SCORES OF SEVEN PROJECT COMPOSITIONS

TE 499 821

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Peter's March

for two violins

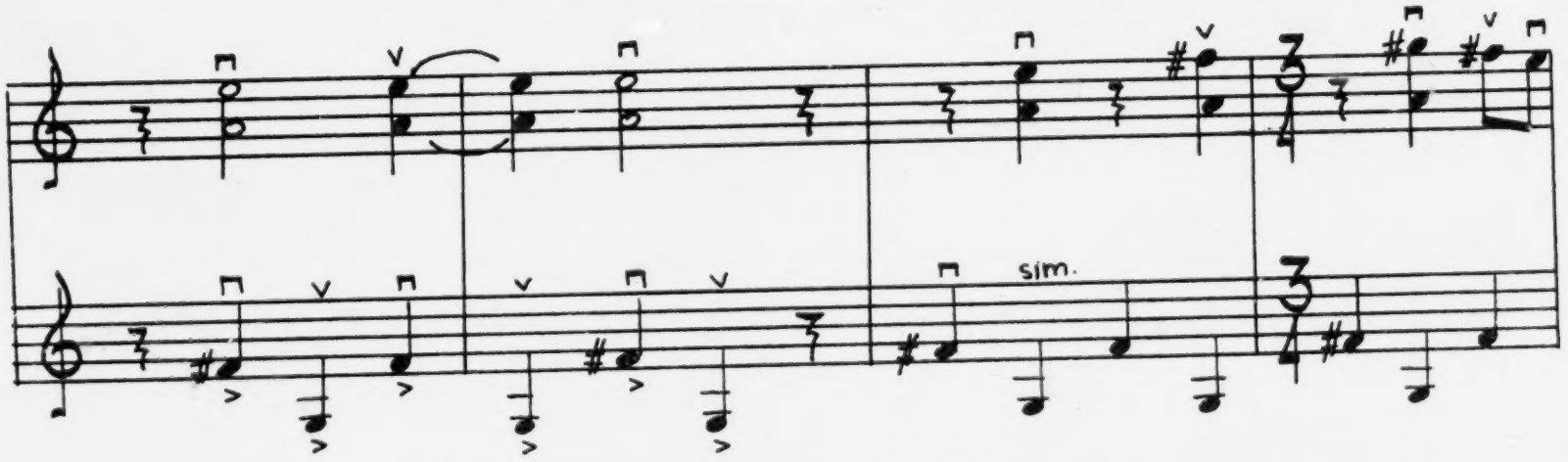
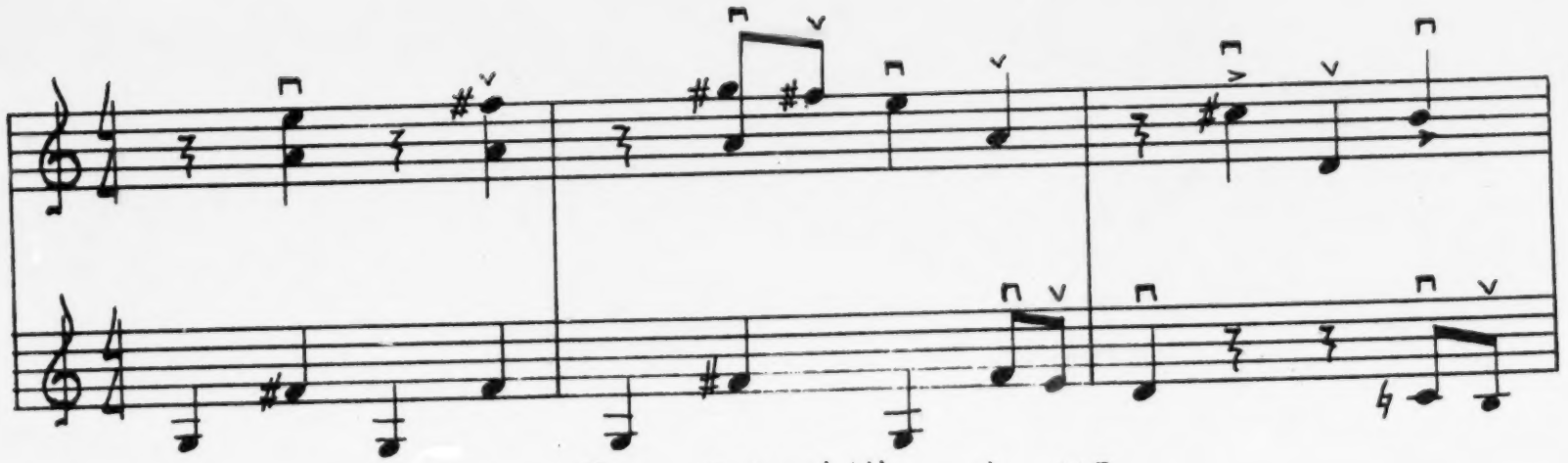
Richard Wernick

♩ = 96

VIN. I

VIN. II

ff

sim.

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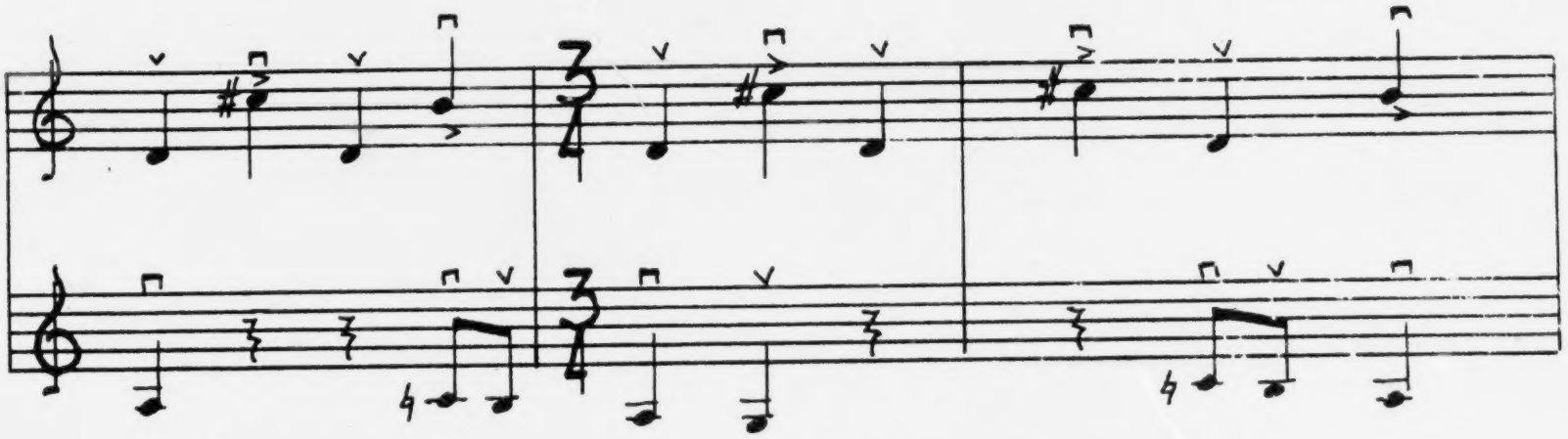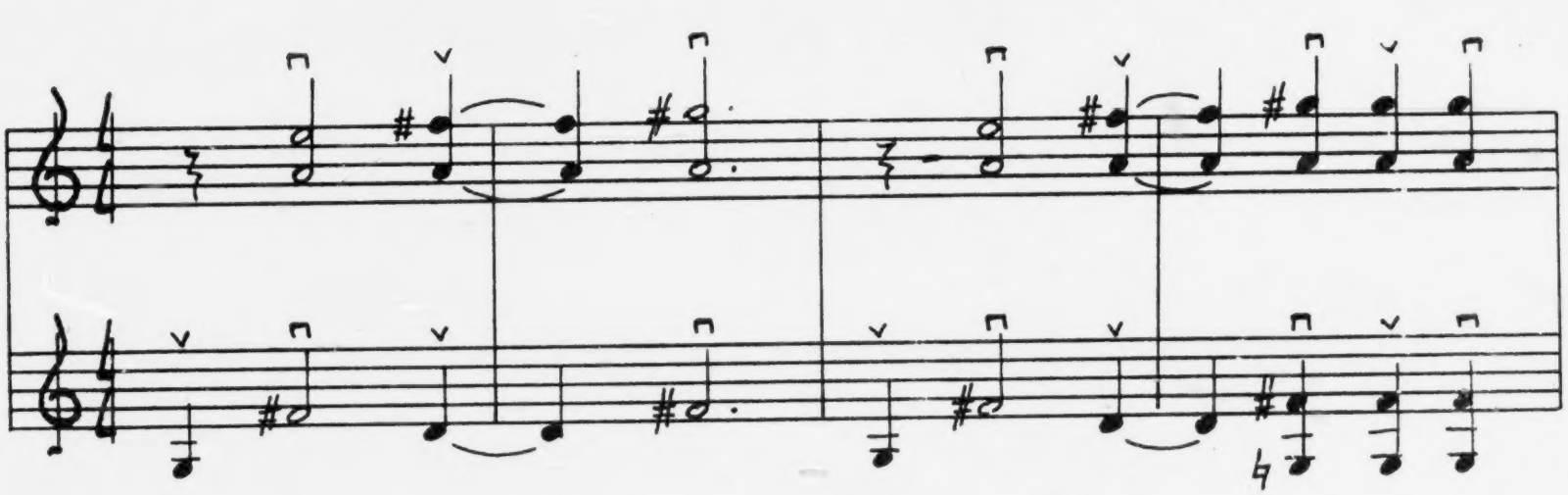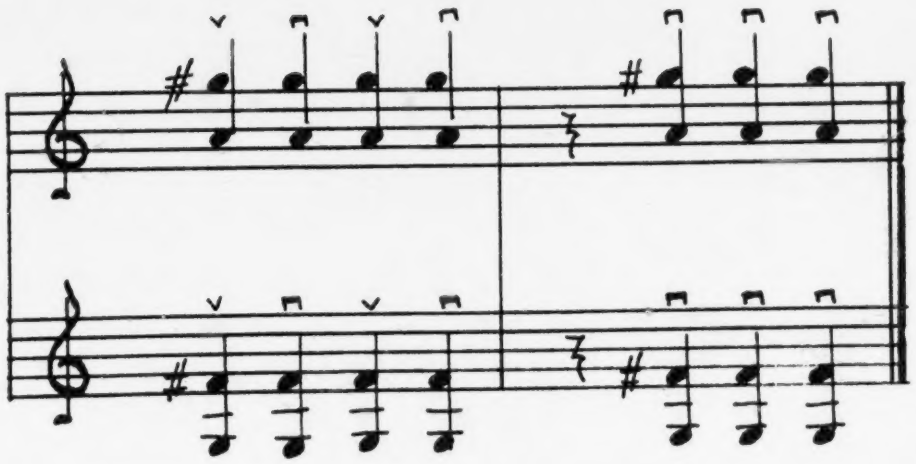
WERNICK - MARCH - 2

A Musical Game of Tag

Allegro ♩ = 92 *

Richard Wernick

mp

(As legato as possible)

mp

pizz.

arco

pizz.

arco

pizz.

a little louder and faster (♩ = 104)

arco

(mf)

(mf)

pizz.

arco

pizz.

arco

sfz

* At the discretion of the teacher, the piece may begin much more slowly and accelerate to a faster tempo than that indicated.

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still louder and
faster (♩ = 112)

(f)

(f)

pizz.

arco

pizz.

arco

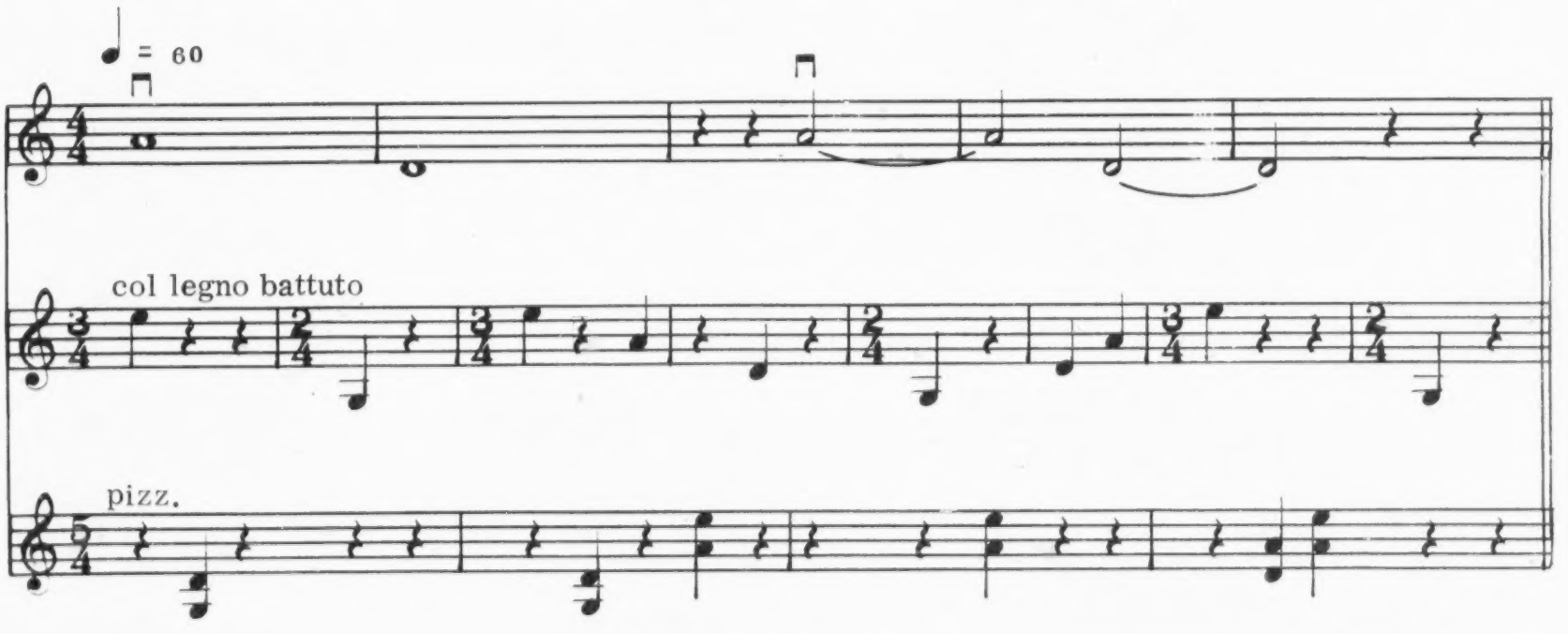
3/2

pizz.

YOU CAN'T CATCH ME

by Richard Wernick

A Perpetual Counting Canon for 3 Violins

All players start at the beginning and play the entire piece. Entrances are 20 beats (one line) apart. The first violin begins alone. When he reaches the second line, the second violin starts. The third violin follows the second at the same distance so that, finally the three lines are heard simultaneously. The piece may be repeated as often as desired. All players should stop at the same time.

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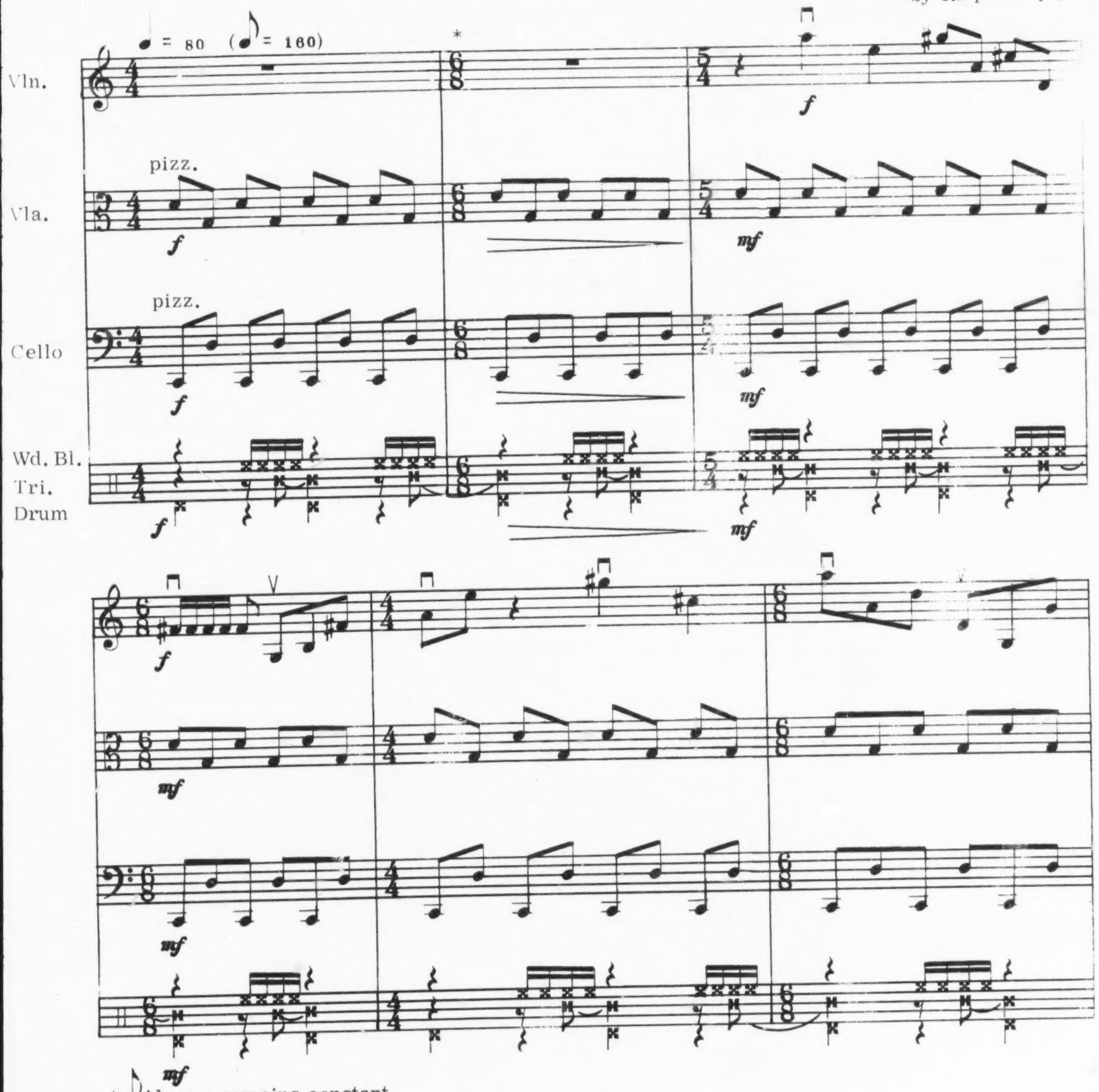
DANCE (Excerpt) from
THREE CONCERT PIECES FOR YOUNG PLAYERS

by Ralph Shapey



*♪ Always remains constant.

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Vln.

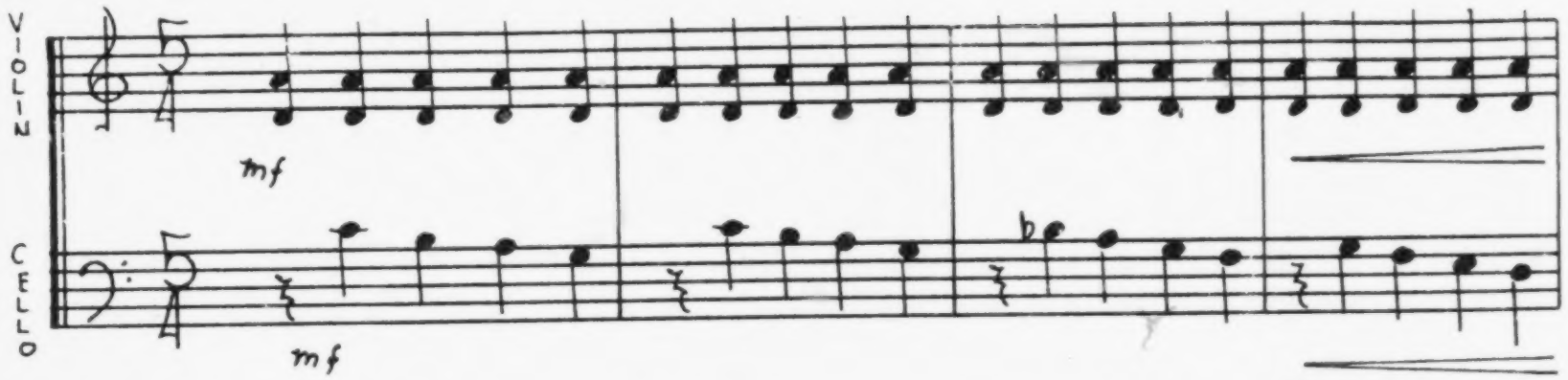
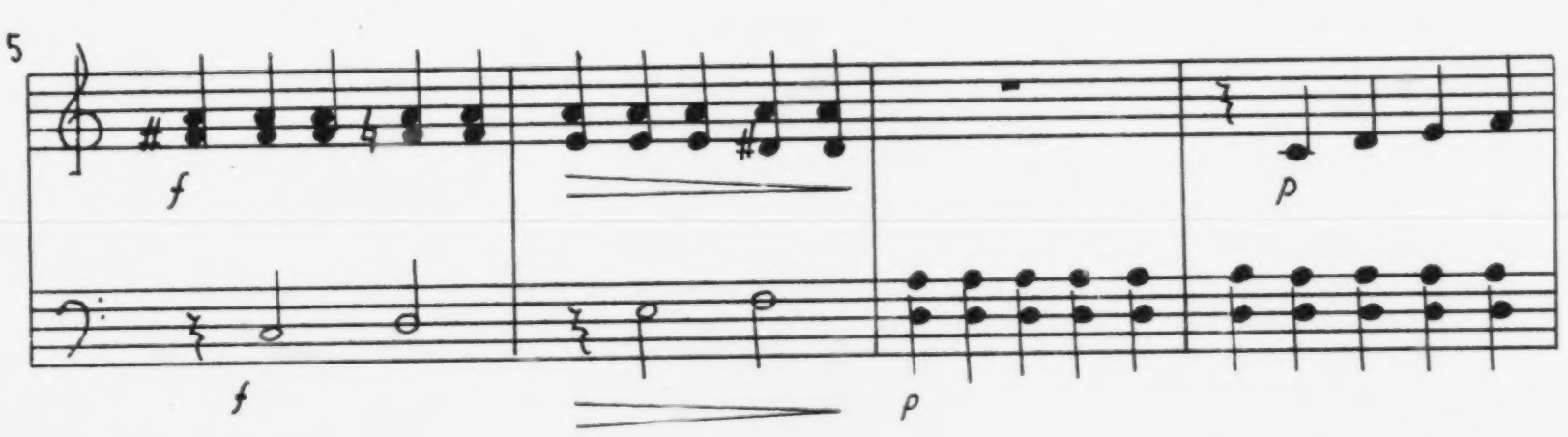
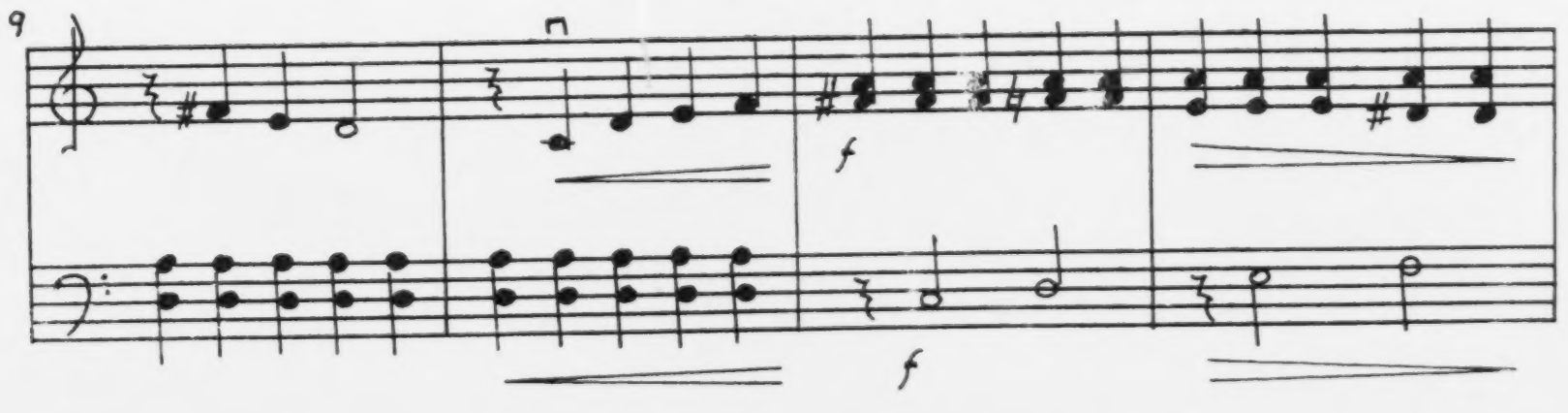
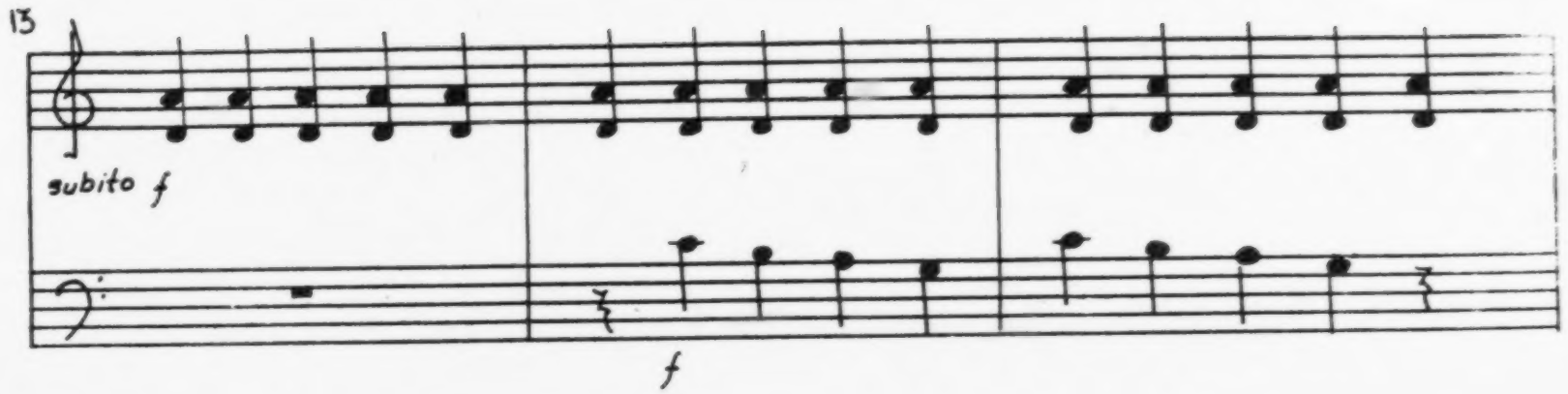
Vla.

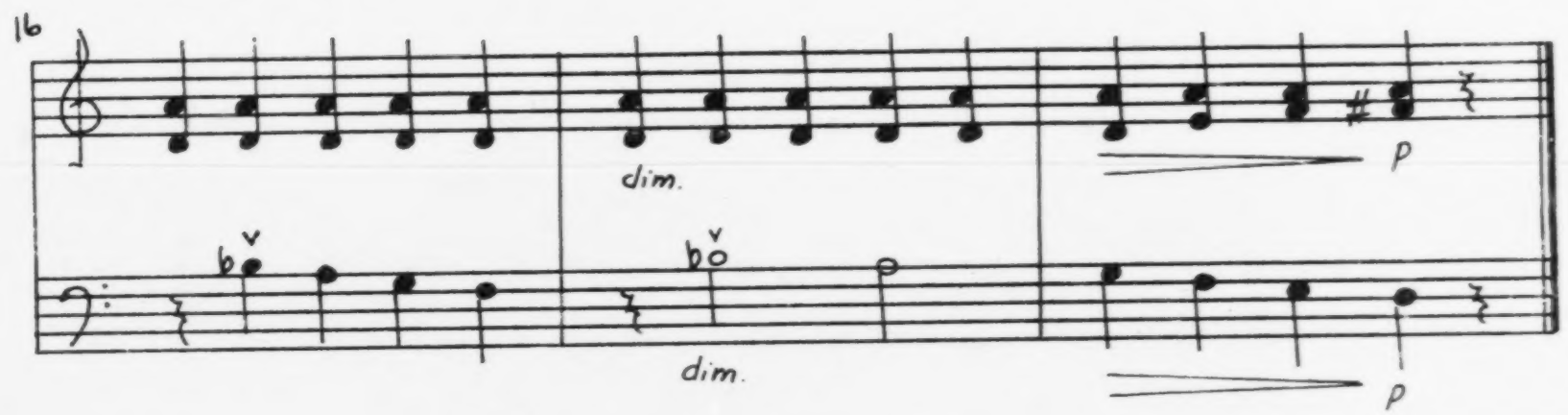
Cello

Wd. Bl.
Tri.
Drum

Duet for Violin and Cello

Poco Allegro ♩ = 144

Alan Shulman





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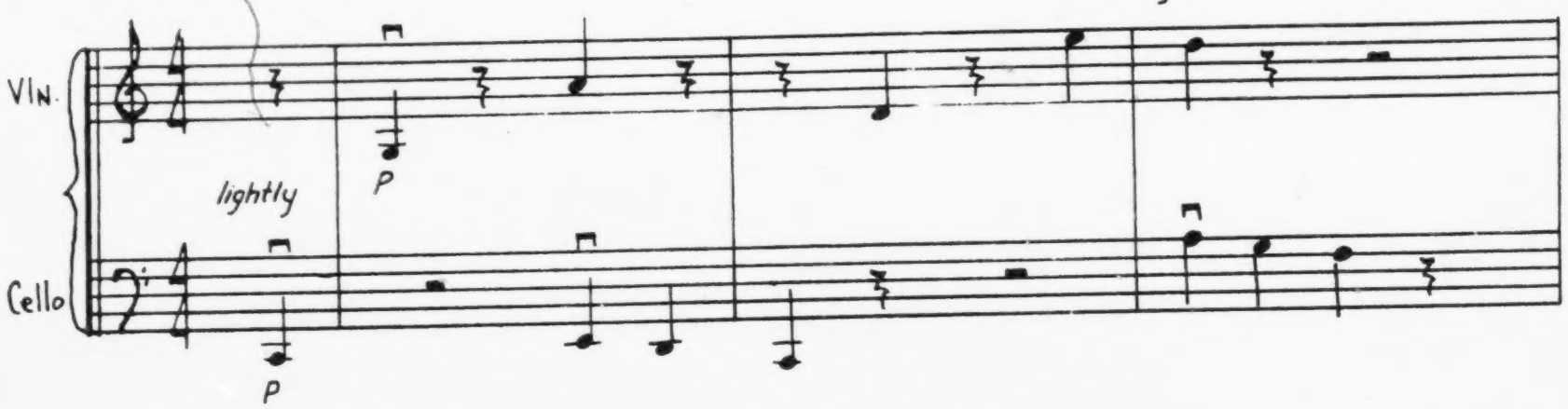
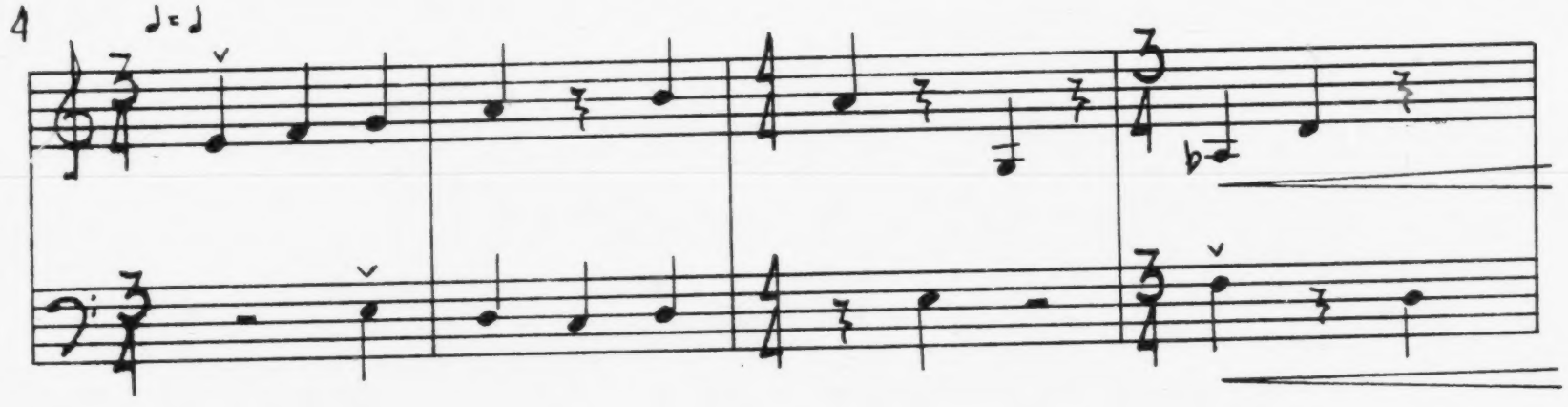
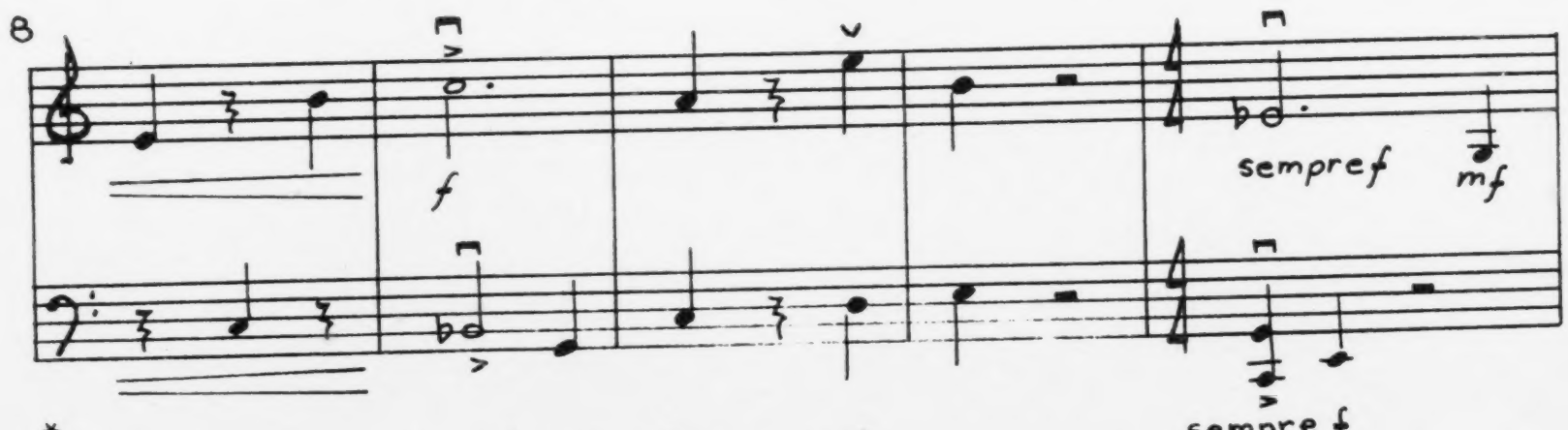
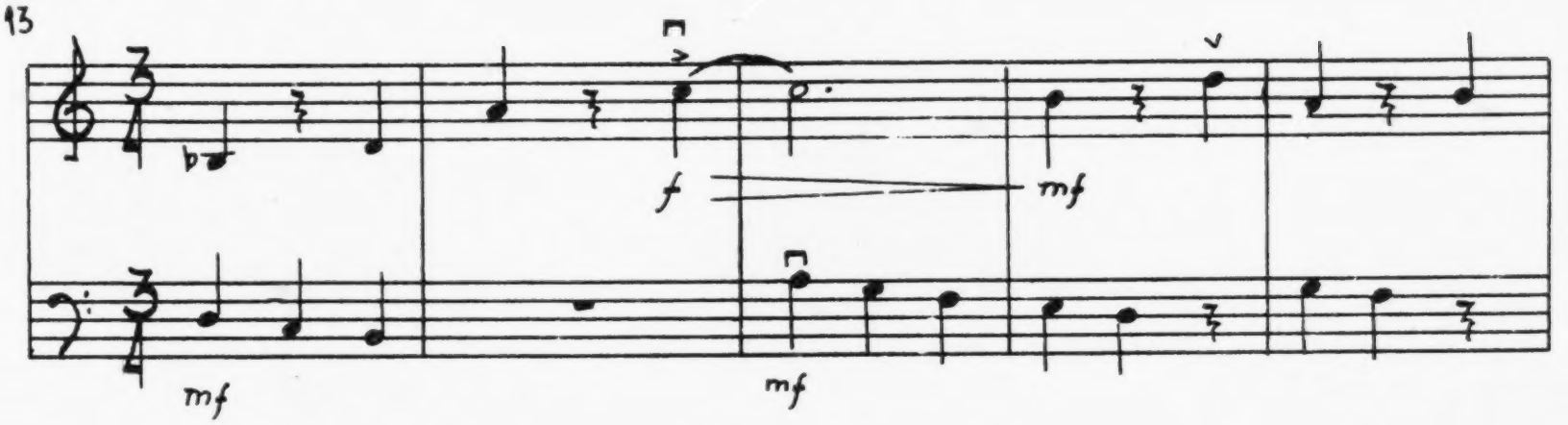
Duet - 2

PLAY for the Young

Alla breve *

Seymour Shifrin

* ♩ = 60 to begin with ; ♩ = 120-132 as a goal

13

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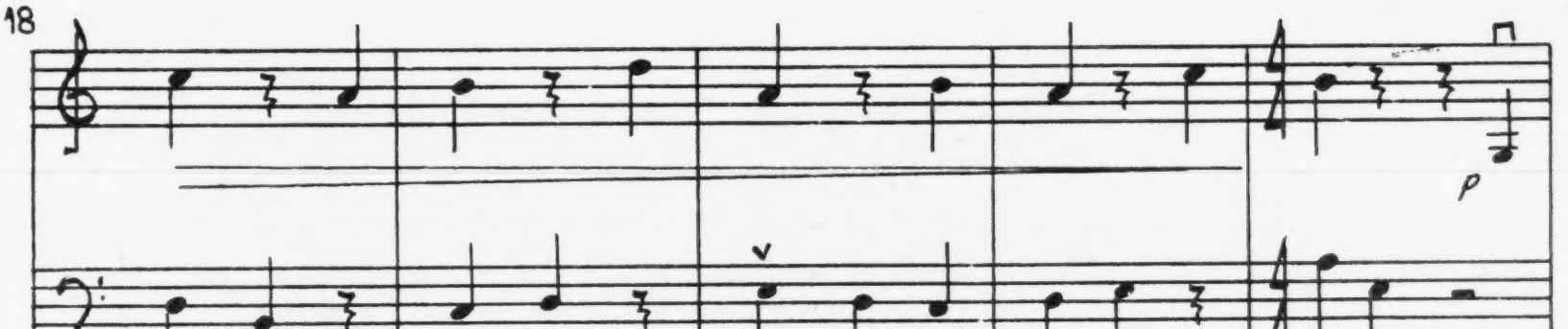
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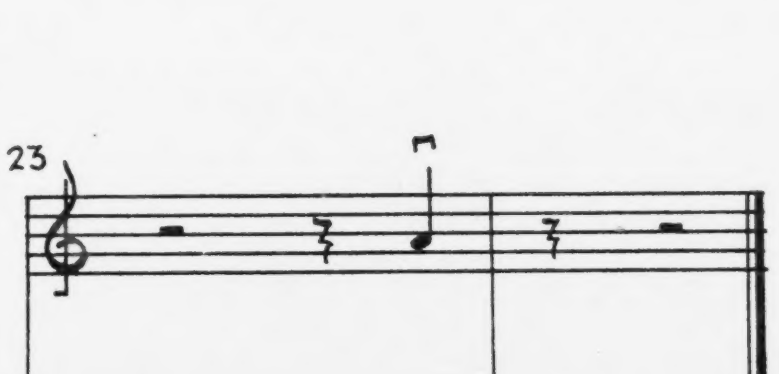
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STUDY IN FIFTHS

Alan Shulman

Larghetto ♩ = 80

Solo

iolin

iola

ello

p

p

p

Solo

mf

(♮)

p

Solo

mf

© Alan Shulman 1967

Vln.

Vla.

C.

Solo

mf

p

p

pp

ppp

pp

ppp